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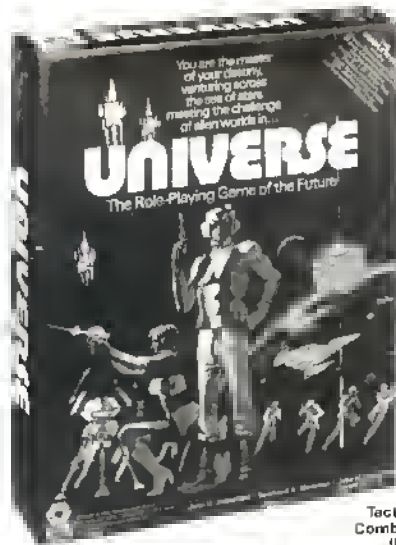
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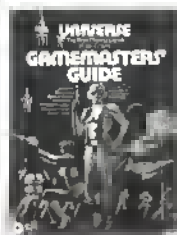
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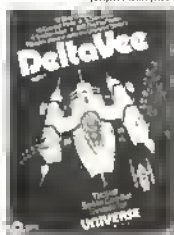
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**T**RUTH is often said to be stranger than fantasy and such is certainly the case in discussing the now semi-legendary Sidh. In our day, they have been diminished in memory until the High Elves of Albion and Erin are remembered unclearly, if at all, and even the names of their foes have become twisted in the telling. Thus, such fearsome enemies of Faerie as Bogen Redcap, Bergquist the Dwarf and Dobbie the Stryer are now remembered not as individuals, but as generic terms for particular types of bogle or diminutive fey. Similarly, the good Prince Edric who led Albion to victory at Caer Ganmorgon is known to the simple folk of rural England as Wild Edric, master of the Wild Hunt. In this guise, he is often confused, even by historians and lore-masters, with the wholly mythical Odin. Alas the memory of men is short and the flame of Faerie burned low when mankind was in its infancy. Little wonder then that the truth of Faerie's waning has become lost in the twisted skein of folk myth and that only a handful of scholars are tadily aware that a race of immortals known to myth as the Sidh (pronounced *Sheel*) did, in fact, once walk the verdant shores of England and Ireland.

Space limitations do not permit a detailed discussion of the origins of the Elven Kingdoms and their history, but a brief outline for the uninitiated will, perhaps, be forgiven by those more familiar with the history of the fair isles. The origins of the Sidh in Albion are lost in the mists of time. Certain it is that they had long been established in the coastal areas when Atlantis and Mu sank beneath the seas, and it is from the time of that cataclysm that the phenomenal growth of Faerie in Albion may be traced. By the time of the sixth millennium BC (according to human reckoning), a High King ruled in Forador and his lands included all of Albion and Erin as well as some of the lands to the south. This was the Old Kingdom.

The fall of the Old Kingdom and the period of the inter-regnum are not a necessary part of the background of our story and so we will pass on with merely a mention of the fact that this was the Golden Age of Faerie and first much of the power which remained in Albion and Erin in the days of Aurboran was a result of enchantments laid by the old kings. Having fallen in to evil and destroyed themselves thereby, the old kings passed

an. They were followed by a new line of kings, the first of which was Siflix Bacassian who was crowned in the Year One (ca. 3050 BC) of the New Kingdom. Though the New Kingdom had long fallen and been replaced by the Second Intanegnum at the time of our story, all defies will, according to Elvish custom, follow the New Calendar established by Siflix.

It is not known when the evil first entered the New Kingdom. Probably, it lived on after the destruction of the Old Kingdom and bided its time ere it blossomed at the most advantageous moment. In any event, midway through the years of the New Kingdom, the old evil reappeared in a new guise. As ever, its promise was power undreamed of. But its aim was flesh and fair.

Ghostdancers, they called themselves...those who adhered to the cult. At first it was a way to honor the dead, to raise their spirits and speak with them. But, then, the evil crept in and, soon, the Ghostdance became an obscene ritual wherein victims were first robbed of their lives by torture and then their wretches were raised by means of the same power in order to do service to their murderers. First one, then another of the sub-kings of Faerie were seduced by the cult. By the time the High King issued the Order of Suppression and Exorcism which outlawed the Ghostdancers, it was too late. Half of the eight sub-kings were in thrall and the King's Writ could only be served by civil war. So the truth was broken and there followed the terrible time of the Kingslaying. Of that century of strife, little need be said. Every school child has seen the braken towers and toppled cities that were its legacy. When the forces of the High King were finally victorious, most of the land was in ruins and much of the ancient power had been expended.

### The Fomorion Wars

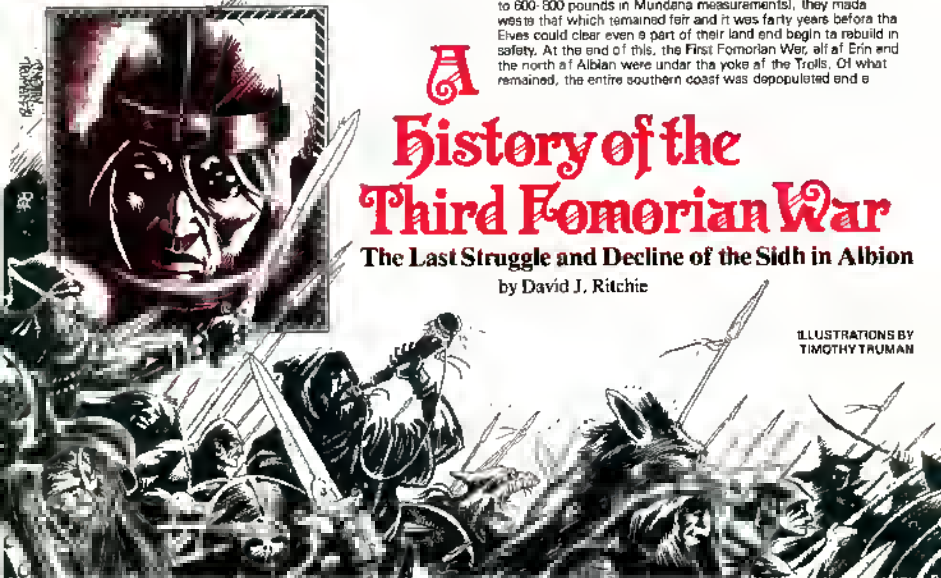
**P**ERHAPS, IF FAERIE had been left in peace to heal itself and mend the braken vessel of its power, all would have been well and Elves would yet rule in Faerie. Such was not to be the case. Far upon the heels of civil strife walked the Years of the Terror. When and how the Fomorians first arrived from across the seas, no scroll records. They came into a weakened and broken land, bringing fire and the sword after the manner of their kind. Huge, coarse men of thirty and forty stone (equal to 600-800 pounds in Mundana measurements), they made wretches of that which remained fair and it was forty years before the Elves could clear even a part of their land and begin to rebuild in safety. At the end of this, the First Fomorion War, all of Erin and the north of Albion were under the yoke of the Trolls. Of what remained, the entire southern coast was depopulated and a

# A History of the Third Fomorion War

## The Last Struggle and Decline of the Sidh in Albion

by David J. Ritchie

ILLUSTRATIONS BY  
TIMOTHY TRUMAN



hundred years was not sufficient to repair the damage to the rear. The High King and his line were become regional rulers unequal with the King of Gwynedd who was the only subking to still hold his land.

Salvation came in the form of the Gnomes. Fleeing the continent before the growing menace of Mundonio, they arrived in Albion as penitents and were given all of the land of Curwyllan (present-day Cornwall) in which to dwell. This in exchange for their promise to aid Faerie in its time of need. Their time was not long in coming. For, in the year 2340 the Confederation of the North was formed and, in the following year, ten thousand Trolls swept into Albion. The struggle continued for nine years, but at its end, the Elves were able, with the assistance of the Gnomes, to force the invader back into his mountain fastness and reclaim the eastern kingdoms of Erin. To insure that the peace they had forced on the Fomorians would not be lightly broken, the Elves then cast their last great enchantment: Dermot's Dyke, a magical barrier of lava trails and deadly bogs and traps some three leagues deep along the northern border. In the south, they built the impenetrable castle of Caer Arllow to block the main land route between Faerie and the shores of the Weald which were being settled by hordes of Mundanes armed with cold iron and hungry for the land of the Elves.

With the end of the Second Fomorion War, comparative peace reigned in Faerie for the next three hundred and fifty years. The flow of Mundane invaders continued and the Fomorians made common cause with them against the lords of Albion. Border raids were common. Occasional sea raids made life in the coastlands sometimes uncertain as well. But Faerie saw no new evils and much of its former power was recovered (though only a fifth of what was possessed by the old king). Then, in the waning years of the 27th Century, war came again to Faerie.

### Auberon's Journey

AUBERON the short was High King of Albion in the year 2679. Cursed from birth with diminutive stature, Auberon's amorous and other adventures have been recounted in somewhat twisted form in a hundred folktales in which that small stature is blamed for Auberon's need to excel. Whatever the truth of the matter, Auberon deplored Albion in Samian of 2679 with five great sailing ships and a hundred of the flower of Founi nobility. He was going, he said, in search of the mythic land of Jounhom. He would be gone a year or more. With him travelled, among others, a distant cousin, Gagne (Champion of Lenners) and Auberon's Court Magician, Corin the Shaper.

In Grain of 2680, Imric Troll-Lord, the head of the Conted aration of the North, learned of Auberon's sailing. Within a fortnight, Imric had sent forth messengers to all of his allies, both Troll and Mundane, announcing Auberon's departure and his own intention to take advantage of the king's absence to begin the war of retribution so long planned by the Trolls. On the Isles of Solvis, Imric's clanmen joined him at his capitol of Broch Mabon for what was to be the last Waepontake of Moray. Clan Moray, supported by Ochil and Clan Cumrock, marched on Albion two days later.

While the Trolls of the North were mustering their strength, Imric's other forces were not idle. Along the northern border, the Blue Men believed to be the forebears of the Pictishlo gathered. On 27 Solvis, the Mundane King, Alnsel of Eastmarch, arrived with his army of Mundanes at Kirkquonel, the ancestral broch of Clan Gogma, and joined forces with several hundred Troll and Mogog the Cruel, marching west into Faerie ten days later. On 3 Beltane, Waepontake was held at both Broch Wyne in Connaught and Broch Ennis in Munster. By 7 Beltane, the wardens had lit the signal fires atop Roven-gloss to alert Albion that war was hurrying toward the border.

Prince Eldor occupied the High Throne in his father's absence and the warning signals from the north reached him at Caer Genmorgon on the night of 8 Beltane. The next day, Eldor ordered the muster of his household troops and sent messengers abroad bearing red arrows, the traditional war symbol of Albion. These were dispatched to Gwynedd, Curwyllon, Lainsier, and Ulster. Other messages were also dispatched, warning Eldor's captives of the danger upon them and giving instructions for the ordering of the kingdom. By sunrise on 10 Beltane, Eldor was marching northwards to meet the threat. Two days later, on exhausted messenger reached Arnon, King of Gwynedd with a summons from Eldor, and by morning of the 13th, Arnan was marching to join the Prince at Ravenglass. Nothor would see his hoarhrooked again.

Imric Troll-Lord entered Dermot's Dyke on 14 Beltane and was unable to extricate himself and his army from its enchantments until the morning of 18 Beltane. At that time, the forces of Clan Moray and Clan Cumrock took the Westroad south, ravaging as they came. To the east, the Blue Men under their king, Maciver, and the warriors of Clan Ochil under Glasryn Bearkilor were held up crossing the dyke until 20 Beltane. They were to play no part in the great events of the ensuing days.

### Disaster at Ravenglass

IMRIC'S PLAN of the Battle of Ravengloss has often been studied with approval by military historians, some of whom have made comparisons between it and Hannibal's famous double envelopment at Cannae. Whether, in fact, the massacre of Ravenglass was a result of cunning strategy or simply the vagaries of chance will never be known. The facts of the matter are clear, however. Eldor, having joined forces with Arnan south of Orme's Goro, marched up the Westroad almost to the slopes of Ravengloss itself and was there met by several companies of Clan Moray who put up a brief but stout resistance before fleeing up the road. Led on by his fight, Eldor moved upon the not yet arrayed forces of Moray and Cumrock, deploying from the march and attacking Imric's center. The foolhardiness of the prince's action may be judged from the fact that the combined forces of Eldor and Arnan numbered about 1500, whereas Imric mustered fully 3000 horde Trolls.

Nevertheless, though at first repulsed, Eldor's forces soon managed to drive a wedge almost entirely through Imric's unwar and the day seemed to hinge on the arms of Faerie. However, Imric's small reserve, consisting of a bare 200 warriors of Ochil detached by Glasryn under his second-in-command, Bogan Redcap, was still uncommitted and these were used to stiffen the center while the two wings of the Troll army gradually tapered and finally enclosed the forces of Eldor and Arnan. When



the two flanks met, Imric released his last and greatest reserve, the fearsome Worm of Mousa Stour. Striking terror into the hearts of the Elves, the Worm on that day simply earned the wealth promised by Imric as an inducement to join the war against Albion. So great was its effect that stout warriors dropped their weapons and in panic-stricken haste the mere rumor of its coming. By this time, however, there was nowhere to run. The army of Faeire was surrounded.

Few escaped the carnage of that field and so little is known of the final hours of Faeire's host, but the names of the victors were long remembered among the Fermonians, especially Bogan who is said to have slain Eldor in single combat and the terrible Runk of Moray who broke the Shieldwall of Gwynedd as the westering sun sank below Rongvelles. By the day's end, 1500 of the greatest army of Faeire had perished and the war was but a fortnight old.

### Albion Alone

**T**HE DAY OF RAVENGLASS SAW MOMENTOUS EVENTS OCCURRING elsewhere in both Albion and Enn. Along the eastern marches, Magog and Ansel were in the process of driving off the border guards of Albion and commencing their march on Brugh Meltan. In Enn, Dagde and Finwarr were both receiving the Red Arrow and making plans to come to the aid of Eldor even as the Trolls of Munster were crossing into Gaeir's realm. And, at Coer Arklow, Cormac Sweettongue was laying siege to a large force led by Eldor's brother, Edric, now free to his dead brother's power. On a lonely stretch of road between Albion and Curwylfen, the invaders had caught a messenger and Cormac had commanded that he be impaled before the walls at Coer Arklow so as to daunt the defenders. Suspended from a cord about the dead messenger's throat was the Red Arrow that he was to have delivered to Erskin of Curwylfen. The Gnomes would not be coming to the aid of Albion.

It was seven days before Dagde and Finwarr were able to agree upon and implement a plan of action to succor Albion. And their plan was most desperate. Though aware that by stripping their own kingdoms of men, they were probably condemning both Ulster and Leinster to destruction at the hands of the Trolls of Connaught and Munster, both Kings were of a mind that if Albion fell their own kingdoms would soon follow. It was decided, accordingly, that the fleet of Ulster and the fleet of Gwynedd (which had been sent by Arwan's brother to assist in bringing troops from Enn) would sail fully laden, not to Albion, but into the North, there to lay waste the land of Imric in hopes of drawing off the strength of Moray. Leaving behind only a portion of their armies, the two kings sailed on 28 Baltons with 600 warriors in half a dozen sailing ships.

Hearing of their sailing, Imric at once turned aside from his march and detached several hundred troops under his best naval captain, Garloch the Swimmer, and these sailed to intercept the Faeire fleet while Imric pondered how much strength he could spare to defend his realm if Garloch should fail. In the event, Imric's captain did not let him. Though severely wounded, Garloch managed with aid of the wizard, Borguest, to defeat Finwarr's ship the Bagle of the Minches, sinking three ships for the loss of two and causing the Faeire leaders to break off their raid and sail to Emlyn Brugh.

Unaware of events in the North, Cormac quickly lifted his siege of Coer Arklow and marched into Gwynedd which his scouts reported to be only lightly defended. Though Cormac's

sack of Seilkes' Rode on 2 Horn was a severe blow, the move into Gwynedd allowed Edric and a portion of the garrison of Coer Arklow to escape to Coer Gasmgnaw where they were informed of the events surrounding Eldor's death at Rongvelles. Mustering what strength he could, Edric immediately marched north to a tramp to fight a delaying action against Imric, who he supposed to be marching into the heart of Faeire. On 14 Horn, Edric arrived at Gasmgnaw where he was joined by Dagde and Finwarr and the remainder of their forces and by Midnir who had been crowned King of Gwynedd upon his brother's death. As they feverishly worked to prepare defenses that would allow them to halt Imric, the Fomorian leader remained encamped on the field of Ravenglass, recovering from the battle and puzzling over the enemy raid which had been halted by a narrow margin.

In the fortress of Brugh Meltan, Collaron was besieged by Magog. The Army of Cormac, having fled before a comparatively small force under Midnir's sister, Branwan, were once again occupied with the siege of Coer Arklow. Across the sea, the Treils at Munster, after putting Centorknowa to the torch, had left Leinster by 23 Balton and on 13 Horn, their purpose accomplished by drawing off Leinster's strength to the south, they joined with Cannon and the Trolls of Connaught. The next day, the combined armies of Munster and Connaught crossed into Ulster and began their march on Coer Arklow. Sixteen leagues from the Faeire blocking position at Gasmgnaw, Glastyn and Cian Ochir were at the time engaged in an orgy of looting and rapine when having received the surrender of terms of the fortress of Coer Manador and then having valiantly turned the terms, slaughtering the garrison. In the Weald, a second messenger was caught carrying another Red Arrow to Erskin

### The Coming of the Gnomes

**H**AVING BEEN INFORMED BY HIS SCOUTS OF THE MOVEMENTS of Cormac's army, Erskin Daepdelver sent forth messengers of his own to his subjects and began the laborious process of gathering his own army. Other messengers he sent into Albion to inform the prince at Coer Arklow of Cormac's movements. Those messengers found that Cormac's host had crossed into Albion and was besieging Coer Arklow. Among the tokens they brought to their leader as proof was the Red Arrow which they had removed from about the neck of its bearer beneath the walls of the besieged citadel. The Weaponska's Blackdown Delving was completed by 20 Horn and the King of the Gneimish Heartshere marched to the aid of Albion on the 22nd.

The army of Cormac met that of Erskin before Coer Arklow on the 15th of Arith and was completely crushed after a day-long battle marked by many deeds of valor, including the charge of the Bodmin Companion under their leader, Trumpin Halfhand, who perished in the fighting. Cormac, however, escaped along with his right-hand captain, Dande, and their personal accords retreating to Cormac's capital at Dun Mondip, the two attempted unsuccessfully to raise a new fighting force, but were quickly forced to flee again so Erskin's army sacked both Dun Mondip



and Yedwon's Market on 24 Arlith. The pursuit continued, though, and after an unsuccessful stand at Hoddianhilt, Dando was finally brought to bay at Dun Hommel on 16 Gobes. At that point, Erskin was forced to break off his pursuit and march to the aid of Edric at Caer Ganmorgon, but he returned after that decisive battle to settle accounts with Cormac, capturing and killing him at Maidenhead on 28 Samain.

The coming of the Gnomes presaged even greater events in the east of Albion where Magog and Ansel had dropped their siege of Brugh Melton on 5 Arlith upon hearing that Erskin had crossed into Albion. Marching to join Cormac, the combined armies of the Eastmarch were followed and attacked at Denby Plinth on 11 Arlith by Colteran. Though they won at Denby Plinth and forced Colteran's retirement back into Brugh Melton, news of the debacle at Caer Arklow sent Magog and Ansel fleeing eastward. Stopping long enough to sack Caer Broelachan, their army skirted Colteran's forces and marched north to join Imric's army before Caer Ganmorgon. Again Colteran attempted to halt their movements, this time aided by a small detachment of Gnomes under Spriggan. However, after an indecisive skirmish at Fir Chlis, the army of the Eastmarch made their escape to the north.

### The March to Caer Ganmorgon

**F**EARFULLY CONVINCED that his roar was deadly, Imric resumed his march on 1 Arlith. Though halted before Garryknawe, he managed to execute a brilliant turning movement which forced the abandonment of its outer works and, with the aid of Glastyn's army fresh from the sack of Caer Menador, pushed Edric southwest toward Gwynedd and away from the main road to the capital of Albion at Caer Ganmorgon.

With the holding action at Garryknawe, Edric comes into his own and the next four fortnights are spent by Imric attempting to both bring the young prince to bay and detach a strong enough force to move successfully into the heart of Albion. By 17 Gobio, we find Imric commanding his presence before Caer Ganmorgon and a full force which can make the march including Magog and Ansel's combined army fresh from the sack of Caer Broelachan. His own army, having torched Emlyn Brugh Iwhere Garloch destroyed the remnants of the Faerie fleet, now marched southeast out of Gwynedd, driving Edric before it.

By 9 Kithin, Imric had closed up Edric inside Caer Ganmorgon and, aided by Magog, was in the process of preparing his assault against the fortress. But Erskin's army was, by dint of heavy marching, approaching from the south and a new factor had entered the affairs of the Troll leader. For Auberon, himself, was returning. Having met Garloch and defeated him at the Battle of the Jotun Sea at the end of Gobis, the King tended below Fir Dorrig on 5 Kithin and soon joined forces with the three Ancients — Dunas, Misha and Garlax — all of whom had by that time abandoned their traditional role of advisers and determined to actively join in the final defense of Faerie. Thus, two powerful forces were running their steps toward the aid of Edric, and which was in fact greater none can say.

Edric sallied from Caer Ganmorgon on the morn of 12 Kithin, surprising Imric's pickets and nearly succeeding in achieving his objective of breaking free to join the army of Gnomes which he knew to be near. But nearness is not success and Imric was able to defeat the ally after two hours hard fighting. Edric was about to order a general retirement to within the walls

of the fortress when the long-awaited sound of pipero broke through the din of battle, announcing the presence of Erskin on the field. Singing the traditional battle song of their kind, "Nao, Di Na Mes Wi Curwyllan," they hurled themselves onto Imric's right flank, beating with hammer and axe until a quarter of the army seemed to be in flight from their fury. Seeing that his time had come, Edric ordered a renewed assault by his own forces against the center which also proceeded to crack.

Trolls, though they be savage, were never craven, and Imric still had his reserve intact. Included in the reserve was his Veieran Guard under Runk Efbono, a captain worth an army in himself. This force Imric committed on his right, and so too some who the result that the "Charge of the Veieran Guard" is remembered still in a Gnomish ballad of Cornwall. Erskin barely saved the day by killing Runk, but not before Runk had slain Erskin's great captain, Spriggan the Wardor. With the death of Runk, the impetus of the Fomorian charge was lost and again Curwyllan advanced.

### The Great Worm

**S**TELL IMRIC REMAINED A RESERVE in the form of the worm of Mouse Stour which had done great exorcism at Raven-glass and Garryknawe. Loosed upon this field, the Worm spawned terror in the Gnomes and they drew back until a great cry on the left of the Fomorian battle line drew the Worm's attention elsewhere. They were a bare hundred who caused the uproar on the left, but there were names amongst that hundred that were worth a thousand: Auberon, King of Albion; Ogmio Trolfrit, the Champion of Leinster; Corin the Shaper, greatest of his age; and some, and the three gray men who marched beside the King no less than those others — Misha, Garlax and Dunate, the keepers of the knowledge of the old kings who men called the Ancients. They came bringing blue lightning and their bodies were pure white flame. This army of Imric sacrificed before them.

Then it was that the Worm knew fear and hate. Fear of the fire that burns hotter than any dragon's flame. Hatred of those who wield that fire. If had been three thousand years since the Worm had last been scorched by their veritable heat. But he knew it of old and hated it still. Advancing, he struck.

The records of the battle speak only of rolling smoke and of dragonflame mixed with the white fire of the three Ancients. Even those who stood close to the scene have been able to add little to our knowledge of what happened when the four who remembered the Old Kingdom of three thousand years before met at last upon the field of Caer Ganmorgon. At the end, but one remained. The worm was smoking near and benseish nor now was a carcass for the twisted, broken form of Garloch Hoafay Naebyr, sent by his own staff, crouched Misha the Wise, last of the lore masters of ancient Fomoria, his file bubbling past his lips to for their strain the ruined sod. Only Dunate still stood and he was sorely hurt.

With the death of the Worm, the warriors of Faerie and Curwyllan took heart again and drove upon the army of Imric, grinding it between two powerful stones. Many were the fall



deeds yet to be done that day. Many were the greener ones who would perish. Denwen Trollslayer who had escaped the carnage at Ravensgate would rest among the dead. Ogma's frontist would lie a few feet from him. Great Corin the Shaper, kindred of the three ancestors would also die beside the king he served in life, and on his death would be released the terrible Cat Sith, the Demoncat that would rage and raven across the field, bringing horror unto the clans of the North. Seddest lesa of all, great Auberon would lie among his Housecats, slain by Immo's guard and cruelly hacked.

In the end, the bloody sunset would illuminate the end of Fomor in Albion. For the losses were not all of one side. Glaslyn Bearkiller, slayer of Ogma, died at Denwen's hand. Mad Ainsel and his fool, Dobie the Scribe, would be close chopped by Elvish swords. MacIver and every one of his Blue Men would also die upon the field. And Barquest, victor at the Minches, would be pierced by an Elvish arrow as he attempted to conjure an escape where none was possible. Finally, the great leader himself, cruel Immo, would die beneath a hail of such arrows as long with his household guards.

In the end, few would escape the field at Caer Genmorgen led by Bogen Redcap. Ochil would make good its escape and even carry off the body of Glaslyn. Magog would escape the hunt and hide in the marshes of Fir Chis until captured the next year, he would die in Selva of 2681, served to death while on display in an iron cage atop the battlements of Caer Genmorgen. Of those who crossed the Dyke into Albion, one in twenty would return to the North. These who did died within a month at the Battle of Sath Curock (17 Mohis, 2680) where the host of Faene took its vengeance for the invasion of their land. So ended the war in Albion.

### Ending of the War in Erin

**O**NCE DAGDA AND FINNARRA SAILED, both Lenstar and Ulster were condemned to the agonies of invasion and conquest. In northwestern Ulster, Mengu conducted a savage guerrilla campaign against the combined army of Connaught and Munster, but could do nothing to aid her lover Charcan when the Trolls besegged him at Caer Knockma. When Connan took the fortress on 13 Arith, the warchief of Connaught fleyed the skin from the captured Charcan, it is said, and had the hide tanned and made into a warshirt which he wore for the rest of the campaign. Having ravaged eastern Ulster, the army moved into Lenstar where it besieged Angus Mac Og at Brugh Na Beine until 22 Gebie. At that time, Dagda, who had returned to Brugh Tera after being wounded at Garryknows, finally arrived with the entire garrison of Brugh Tera to raise the siege. Supplied by the survivors of the invasion of Ulster, Dagda and Mac Og were able to win the First Battle of the Beine against superior numbers and the threat to Erin, though hardly a warrior was unwounded in the battle. Dagda, himself, was killed at the Beine and was succeeded by his loyal kinsman Mac Og.

The Beine did not, however, end the war in Erin. Torn by grief, Mengu pursued her enemies into their homeland and succeeded in burning all of the great brochs in both Connaught and Munster during the next three months.

### Aftermath

**T**HE WINTER FOLLOWING the Third Fomorion War saw Finnarré lead an expedition into the northlands where they destroyed all of the clan hearths of Fomone and forever broke the power of the Trolls in Albion. Edric was crowned King in Caer Genmorgen on 1 Belene 2691 and ruled in Albion for almost 150 years.

Sadly, the Third Fomorion War so exhausted the vitality of Faene that the Elves were no longer able to withstand the new waves of Mundane invaders from the continent and so their kingdoms continued to diminish. As more cold iron was brought into Albion, the enchantments which supported life gradually disappeared and much delight was forever lost. Tiring of the ever more mortal lands, the great personages of the war individually took their leave and made the pilgrimage to Tir Nan Og, the promised land in the West where sleep, it is said, is like walking for eternity.

Angus Mac Og and Briar were married in 2683 and jointly ruled Lenstar until they departed for the West in 2740. Finnarré also departed in 2828 and with him went Mengu to seek the healing of her grief which would not come in Erin. Edric made the passage to Tir Nan Og in 2841 and left his wife Branwen (the same who drove Cormac from Gwynedd in the Great War) to rule Albion. When Midinhir, Branwen's brother, also took his leave in 2853, Branwen ruled elf of Albion and Gwynedd as a single (albeit shrunken) kingdom. Duners never recovered from his wounds and finally accompanied Midinhir into the West in search of the healing which his tailing arts could not provide.

Finally, in 2868, Branwen and her household departed Ailion for Tir Nan Og. With them went the last of the High Elves. Those who remained were condemned, as the enchantment slowly left the land, to diminish in size and power until they entirely faded and became wraiths. By the year 150 B.C., the High Elts remained in the fair isles. Since then, the Geomes have dwindled and the Mundanes have conquered totally these places where Faerie once stood. □ □





## Chronology of the Third Fomorlan War

### Salvia:

- 16 The Wesponatka at Moray
- 17 Ainsel arrives at Kilkenned.

### Baileis:

- 3 The Wesponatka of Connaught and Munster.
- 7 The warring fires are lit atop Ravensglass
- 8 Messages reach Eldor's war preparing in the North.
- 9 Eldor sends forth the Red Arrows.
- 10 Eldor marches on the border from Caer Gannorg.
- 12 The Red Arrow reaches Anwan.
- 13 Anwan marches to meet Eldor. Messengers are dispatched.
- 14 Irwin enters Demot's Dyke.
- 15 Irwin aids the Dyke and marries south. Anwan and Eldor join forces near Ome's Gate.
- 19 Battle of Ravensglass ends in massacre at Elysh host and the deaths of Eldor and Anwan. Elsewhere, Magog the Cruel and Mad Ainsel cross into Albion. Dagda and Finnvarr receive the Red Arrow in their halls. Edric besieged at Caer Arklow.
- 20 Glasyn Borkiller and Brian Machev cross into Albion from Demot's Dyke at the head of Ochil and the Bing Men.
- 21 Camberknee sinks by Balei Dne-Eye of Munster.

- 22 Brugh Melton besieged by Magog and Ainsel.

- 24 Glasyn and Machev sack Caer Menador and put the garrison to the sword.

- 26 Dagda and Finnvarr sail from Erin to bring the unto Moray.

- 27 Cerman raises the siege at Caer Aiklow and marries his Gwynedd.

- 28 Edric escapes to Caer Gannorg with part of the Caer Arklow garrison.

### Hoorn:

- 1 Edric learns of Eldor's death.
- 2 Gairlooh wins the Battle of the Minhee with Boguswold. Dagda and Finnvarr sail south. In Gwynedd, Carmac burns Salkies' Rade, then flies at word of Branwen's naming.
- 13 Connaught and Munster join and march into Ulster.
- 14 Edric, Midirhin, Dagda and Finnvarr attack Gernyknows. Erskin receives the Red Arrow taken by his scouts.
- 20 Wesponatka of the Gnomes.
- 22 Erskin marches from Blankdown Delving. Connaught and Munster besiege Clurcan in Caer Krenkma.

### Atlin:

- 1 Irwin resumes his march.
- 5 Magog abandons the siege at Brugh Melton and marches east.
- 12 Battle of Denby Plinth. Calloran is wounded and forced to retire.
- 12 Edrin and Irwin meet in battle at Barryknows. Calloran is killed, but the Elves are forced to retreat.
- 13 Caer Knockme falls to Cerman. The wraith child makes a warship of Clurcan's skin.
- 15 Erskin defeats Cerman at the Battle of

- 16 Magog sacks Caer Broilachan during his march east.

- 24 Erskin sacks Dun Mendip and Yeowen's Market.

- 25 Cerman and Balde cross into Loinere. Brugh Ne Balne besieged.

### Gael:

- 1 Gairlooh destroys the remainder of the Faerie fleet at Emlyn Brugh.
- 2 Edric abandons Emlyn Brugh and continues to retreat into Gwynedd. Irwin follows.
- 3 Dando defeated at Hodanhill.
- 10 Dando killed at Battle at Dun Hammel. Erskin begins "the long month" which takes him to Caer Gannorg.
- 17 Irwin abandons pursuit at Edric and marries on Caer Gannorg. Magog turns north.
- 18 Dagda marches from Brugh Tars.
- 20 Magog caught at Fie Chik. Escapes north.
- 22 Dagda arrives before Brugh Ne Balne. First Battle of the Bone results in deaths of Cerman and Balde. Dagda also dies.
- 23 Edrin carries Irwin's march, but avoids battle.
- 28 Auberon defeats Gairlooh at Battle of the Jertun Sea. The Fomorlan fleet is destroyed and Gairlooh dies leashed to the side of his flagship.

### Kithin:

- 5 The King lands before Fie Dairig.
- 8 Edric besieged at Caer Gannorg.
- 12 Battle at Caer Gannorg. Irwin is killed and the Fameners are routed.
- 28 Bogen Redcap and the survivors of the Army of the North cross the border into Strathclyde. Finnvarr leads the Faerie pursuit.

### Albion:

- 17 Bogen Redcap and the survivors of Caer Gannorg are destroyed at the Battle of Sirk Curook. End of the Third Fomorlan War. □ □

## Notes on Sources

*Albion: Land of Faerie* is, of course, a work of fiction. As such, it is somewhat derivative of the body of Celtic myth, but it is obviously not, nor was it intended to be, a direct translation of the Celtic into game form. Consequently, those familiar with the folktales of England and Ireland will recognize many names (and some character traits), but not the context in which they are found. A few examples will have to suffice to show how the stories and legends of the blessed lands found their way into the game.

Midirhin the Protector was originally based on *Midir*, the fairy lover of the human, Etain. Unhappily, the game was not concerned with (nor would space have permitted dwelling upon) the tragically beautiful story of the triangle which included Etain, Midirhin and Eochaid (Etain's human husband).

Auberon is, of course, based upon the Oberon of French Romance. Of course, in reality, the son of Dagda, who in Irish myth is the High King of the Tuatha De Danann. Finnvarr in *Albion: Land of Faerie* is very close to the Finnvarr who is the traditional Fairy King of Ulster. Edric is

taken directly from the enchanted prince who rides to the hunt perpetually in Welsh border myth.

The unfortunate Maigou of *Albion* is certainly the war goddess of Irish myth, but with some humanity attached. Similar liberties and adjustments (and a few outright thefts of names) have been taken throughout, not only in regard to personages, but to places, events and objects.

A listing of the sources consulted in the creation of *Albion* would be both a long and unnecessary. However, some of the most interesting works from which material was gathered (and, subsequently, modified) include: Katherine Briggs' marvelous *The Paganism of Fairyland*, Lady Gregory's *Gods and Fighting Men*, Lady Wilde's *Ancient Legends, Mystic Chants and Superstitions of Ireland*, Henry Bett's *English Myths and Traditions* and Donald Mackenzie's *Scottish Folk Lore and Folk Life*. All are highly recommended. In addition, much inspiration (and little information) was gleaned from the inimitable Geoffrey of Monmouth's *Histories of the Kings of Britain* and the writings of Malory, Giraldus de Troyes. Finally, the concept of the waning

Sith as the basis of the game owes much to the works of W.B. Yeats, especially his rare and wonderful *The Celtic Twilight*.

One of the nice things about designing a "world" of sorts is that one can do incredible things with geography and *Albion* is no exception. Though coastlines have been altered where desired and a few mountains have been built up or smoothed by means of a loose terrain analysis, the basic outlines of England and Ireland remain hauntingly familiar. Within this outline, the use of some British Tourist Board maps of ancient Britain and judicious extrapolation have allowed the designer to create a Britain and an Erin that might have been. Most of the sights important to myth and history are properly placed and, in most instances, the brughs of Faerie occupy the sites of later Roman cities. Demot's Dyke will be readily pinpointed as the site of a similar wall built by the Romans and Caer Aiklow does, in fact, occupy the traditional invasion route into Wales from the Summer Country and Seamon Shore. But the forested swamps of Faerie belong to another reality, less rigorous than our own. ■ ■

# Chichevache by Ian McDowell



ILLUSTRATION BY HOWARD PYLE FOR THE WASHINGTON POST

O noble wyves, ful of heigh prudence,

Let noon humblyde your tongues unrulye:

Na let no clerk have a use of diligence

To write of you a story of such mervayle

As of Griseldis, pacient and kynd.

Let Chichevache, you involve in hir gatrewe,  
Chauceir, Emvay to the Clerk's Tale

"Tell us, Sir Mordred, how are things in Orkney? Do they still burn men in wicker there?"

Lancelot was spoiling for a fight. Like many of the outwardly virtuous, he became a particularly nasty drunk once wine had loosened the restraints placed by his sober self on half his nature. And he was beginning to fester from too many long weeks at Caerleon mooning after the Queen. He'd never liked me and so I was a natural target once he decided to let off some steam. He'd probably be quite contrite about it in the morning and would spend long hours warning the chapel flagstones with his knees.

I sipped my ale and tried to ignore him, but he was never one to be content to leave well enough alone. "I was speaking to you,

Sir Pict. Can you not understand a civilized tongue?"

My amethyst and dark complexion have always made "Pict" a natural insult, but that didn't mean that I'd gotten used to it. For once in my life, I actually felt mad enough to fight. That should tell you how drunk I was. Normally, I have more sense than to antagonize the deadliest man in Britain.

"Yes," I replied, "and I also understand your creaking when I hear it, Sir Frog."

I was lucky. In Caerleon, it was considered gauche to wear steel at the table. As Lancelot rose from his chair, his right hand groped for the hilt of his sword and he seemed befuddled not to find it at his side, so I took the initiative by kicking him soundly in the groin. As he doubled over, I put my knee in his face and broke my tankard on the back of his head. These chivalrous twists are really quite fast without their swords and lances, for they have no concept of common brewing.

Arthur stormed up out of his chair. "Hold!" he shouted. "Mordred, what have you done?"

"Broken a perfectly good tankard. Your Highness."

"Don't mock me, boy. How is Lancelot?" This last was directed at my half brother. "Stunned, but living," said Gawain from the floor where he was examining the fallen Frenchman. "Bad luck there. I'd be safer if I'd killed him."

"Mordred, you've broken the laws of hospitality," snapped the King. "Do you forget where you are?"

"I am sorry, My Liege, but the loud insulted my herrioga."

"Then you should have demanded satisfaction of him."

I shrugged. "I took my aristocratic in what seemed to be the most expeditious manner."

Arthur shook his head and made a great show of dramatizing his sorely tried patience. "Mordred, we are not in pagan Orkney. Here we settle our affairs with Christian honour."

"You mean Christian steel in the guts, father."

The last word was a mistake. The king rose, his croggy face as red as his hair. "You misname me, nephew," he said in a dangerous whisper. "Perhaps your ill-clouded eyes are seeing King Lot's visage in place of my own."

Even in private it was risky to broach the subject of my paternity and to do so in front of the entire court could be worth my life. Time to ready.

"Indeed, My Liege," I said as I dropped to my knees, "this Cornish ale is far stronger than what I'm used to in Orkney, and my wits are so befuddled that for a moment I thought myself back on that cold island. I can only beg forgiveness for having so dishonoured your royal table."

The rego died on his face. "Strong drink makes beers of the best of men. If you dishonourably struck down my best knight, perhaps you had some cause for your anger. When Lancelot regains consciousness, it will do him good to realize that he is no nearer the angels than any other man."

So that was it. He was not unhappy to see the vainglorious prick taken down a peg. Perhaps he suspected what lay between Lancelot and the Queen. My father was a darker, deeper man than the simple soldier he pretended to be.

"Know this, Mordred," he continued in the tone he reserved for sonorous declamation. "It is my wish that you be exiled from this court until such time as you have pruned this spirit on your honour."

"And how may I do that, My Lord?" I asked with as much assumed humility as I could manage without puking.

"By performing some notable deed of valour. The world is still a wicked place, for

all of my efforts. You'll find no dearth of opportunity."

So that was it. A quest. A tedious, difficult and no doubt dangerous quest. And an unprepared and rather open-minded one at that.

But I had no real choice. If I remained in Caerleon, Lancelot's honour would undoubtedly demand that I meet him on the tilting yard. He'd slain enough men that way with nothing more in mind than sport and good, clean fun. I had no illusions about what he'd do to me unless I gave him time to cool down. Damn it, I'd been enjoying the easy court life. I mentally swore never to get drunk at Arthur's table again.

**M**Y LASTSOUNT the last one having run away after I broke three of his ribs in a fit of temper), a greasy lot whose name I'd never bothered to learn, led the horses across the dung-strewn courtyard to the stable. Cursing the clinging mud, I trudged towards the door of the inn.

At least there was a roaring fire. I sat down on the hearth, removed my rain-soaked cloak, and spread it out to dry on the warm stones. When my squire returned from stabling the horses, I gave him my hauberk and helmet to clean and polish carefully with a small jar of mutton fat from my saddle roll. "Any rust and I'll kick your arse up to your shoulder blades," I growled. He scurried back out to the stable, where he'd spend the night guarding the horses and baggage.

Letting my backside absorb the heat from the crackling embers, I hugged my knees to my chest and surveyed the interior of the inn.

Nothing much, just a rushes-strewn flagstone floor, two long tables, a rough-hewn bar, and a ladder leading up through a trellis in the ceiling to the innkeeper's quarters. The innkeeper himself, a short, square man with thinning red hair, dipped a tankard into one of the ale tuns and handed it across the bar to a gawky youth with a surfeit of pimples, who was leaning on a broom and staring at me with wide-set, glassy eyes that made me think of an incoordinately codfish.

"Don't just stand there, Toby. Take the gentleman his ale."

The boy took the tankard and advanced timidly. "Are you a knight?" he asked nervously.

"Aye, I'm a knight. And you're a twit. Now give me that ale before you spill it."

"You'll have to forgive him, Sir," said the innkeeper. "He's never seen your sort before. We don't get much quality these here."

"I should think not, if all your lackeys are halfwits." If I get morose after a long day's ride.

The boy handed me the tankard and darted back to his master's side. "Oh, he's no halfwit, Sir. He's a good lad and a hard worker. I'll never regret taking him in like I did when I found him sleeping in the ditch outside one morning."

I sipped my ale. It wasn't bad. Not watered at all. "He's a runaway serf, then."

"No, Sir, not at all. He used to belong to Meher Gloom, a witch living a few leagues down the road. His wife has told estate. Can't say I blame him for running away."

Nor could I. One of the numerous idiocies ascribed to by the common rabble is the belief that leeches are virulently poisonous (any soldier campaigning in gameless country without sufficient supplies soon knows better). Nauseating, yes; deadly, no! Therefore, on a few days the local witch will come to town with her road ester: a lackey who in full view of the gaping crowd sets a live toad and immediately goes into rather hammy death throes. The witch then gives the boy some puak potion and he recovers and demonstrates his renewed health by turning a few cartwheels. The crowd is appropriately swayed and starts lining up to purchase small jars of the miraculous philtre. Even witches with genuine power often fatten their purse that way. It's such an old trick that you'd think the yokels would've caught on years ago, but they never do.

Eventually, the former toad ester was able to recover sufficiently from his swayed paralysis to resume sweeping the floor. I slipped my side and brooded. Two long months on the roads without a single opportunity for a "notable deed of valour" rearing in my ugly head. And the rain had been an incessant nuisance for over a week now. For joy getting wet about as much as a cat does if I only used the old Roman baths at Caerleon in order not to be thought the uncouth Scot! and I despise rain with a passion. It's the ultimate expression of God's contempt; the creator prissing on his own hindwork.

Suddenly, the door was thrown open and a tall, stoop-shouldered man in late middle age strode in, followed by two bulky men-at-arms. The fine cut of his tunic indicated that he was a noble of some sort and I wondered what he was doing in a dump like this.

The innkeeper obviously wondered the same thing. "Why, Sir Anwar," he spluttered, "I'm honoured by your..."

Sir Anwar cut him off with a wave of his hand and strode towards me. I didn't stand — I'd be damned if I was going to bother with social niceties out here in the boon-docks. But I nodded to acknowledge his bow.

"Your men in the stable tells me you're from Caerleon."

"Aye, for what it's worth, I'm Sir Mordred of Orkney."

"It's worth quite a lot to me, if you're one of Arthur's knights. Your presence here saves me a long ride."

Well, perhaps my quest had found me. "Is there something I can do for you, Sir Anwar?"

"Indeed, there is. It's my wife Chichevshe has her."

So that was it. "Count yourself lucky, Sir Anwar."

"Luck? What do you mean?"

"Well, for one thing, you now know you've never been a cuckold. For another, you're now free to marry a younger woman."

Some people have no sense of humor. He glared at me and snapped "My wife is a younger woman, damn your eyes! And I'd gladly be a cuckold a dozen times over if I could have her back."

I'd heard the stories of Chichevshe, of course. The creature was said to paw at his land in search of faithful wives, for they were its only food. Naturally, the monster was per-

petually starving. Evidently there was more to the legend than just rumors spread by randy young rakes with a taste for other men's wives.

"I beg your pardon," I said, "but I hardly see what I can do if the monster has her then he's apt to be gnawed bones by now."

He shook his head. "No, the creature took her last night, it stomped into my field and snatched up Wyamelia before a single sword had cleared its scabbard. And it said..."

"Said?" I interrupted. "It's intelligent?"

"Of course, everyone knows that. As I was saying, it seized her and it said that if I wanted to see her returned safely to my hell, then I must pay a ransom."

"What good is money to a monster?"

"It didn't ask for money. No, it wants its ransom to come from among the good wives of my manor. Six at a time, please."

So, the creature was not only intelligent, it was downright enterprising. "In your hat's large one?" I asked.

"Yes, but what does that..."

"Then surely you must have six or twelve 'good wives' among your serfs and vassals."

He seemed genuinely shocked. "That's monstrous."

I shrugged. "It's practical. They're just peasants."

"They're my peasants," he spluttered. "I can see that I've come to the wrong man. Good day, Sir Mordred." Shaking his head and muttering, he stalked out of the inn with his men-at-arms at his heels.

Well, screw him, she was his wife and her rescue was his responsibility. That was the trouble with Arthur's Round Table. People no longer felt responsible for their own affairs. They expected the man on the white horse to solve all of their problems.

**O**F COURSE, IF I WANTED RESCUE the lady it would certainly be a "notable deed of valour." I considered the matter. Monster slaying was anything but the easy task the joustiers make it seem. I'd learned that much by way of several encounters with the huge worms that infest the Scottish loche. And the giant humbirds are for more dangerous than any dragon or leser serpent, for they have intelligence as well as size and strength.

By all accounts, Chichevshe was some sort of ogra. Despite its name, it was not in any sense a "lean cow." That was typical of the bastardized French used by the more pretentious minstrels. In their ignorance they had substituted *vasche* for the *fiche* in Chichevshe and a name that had originally meant "Pinch Face" now suggested some kind of bovine monstrosity.

I had no desire to fight such a creature. But who said I had to? Rescuing the Lady Wyamelia would in itself be a brave enough deed to get me back into Arthur's good graces (such as they were).

I rose, stretched, and took a seat at the nearest table. Toby refilled my tankard and brought me some bread and cheese while the innkeeper set a large kettle on the fire. After it had boiled for a while, he dipped out

a bowl of meagre soup, such as is served on Abstinence days, and set it before me

"What's this?" I growled

"Soup, Sir"

"Bigger that, I want meat"

He coughed apologetically "We have none, Sir"

I cursed him soundly and ordered him to have a bowl taken out to my squire in the stable

There must be some way for me to be able to rescue Sir Anwar's wife without having to confront her abductor But how? When Toby returned from the stable I was suddenly struck by an idea "Come here, boy"

He approached timidly "Easy, lad," I said "I won't hurt you. Now, your master tells me that you were once a toad eater. Is this true?"

"Aye, Sir"

"And your mistress was one Mather Gloom, a local witch of some sort?"

He nodded, blanching at the name

"Was she a real witch, Toby?"

"Aye, she was real enough"

"And she could do real magic? Not just fake mumbo-jumbo?"

He nodded again. I'd hoped for as much. Standing up, I took him by the arm "Toby, I want you to take me to her dwelling"

He visibly trembled. "Please Sir, don't make me do that! I can't go back there, she'll kill me! I do!"

I shook my head. "No, boy, I'll protect you. And I'll bring you safely back here when I'm done"

He looked dubious, but he didn't resist as I donned my cloak and led him toward the door. The innkeeper started to protest, but a handful of coins tossed on the bar shut him up. I hustled Toby out into the courtyard

The sun had set some time before and the full harvest moon was out. I led Toby to the stable door, where I whistled for my squire. "Horse and armor," I ordered when he emerged. I donned my mail, mounted, and with my squire's help got Toby up and riding pillion. He'd obviously never been on a horse before and my squire chuckled at his terror

"No, you stay here," I told him when he asked if he should saddle up, too. I guided my mount out of the courtyard and onto the mainline road

**D**AWN WAS ON THE HORIZON when we finally came to the witch's carriage. It was no hovel, but a well-built stone structure with a thatched roof. I dismounted, reined the horse, and set Toby down beside me. He seemed unwilling to approach the dwelling and I had to take him by the arm and practically drag him to the door

It opened in answer to my knocking. By the light of the candle in her hand I beheld Mather Gloom. Instead of the hag I expected, I saw a big, raven-haired woman in vigorous middle age with a strong and not unpleasant face, long red hair, and the shoulders of a blacksmith. She was surprisingly well dressed in a fine woolen shift and an even finer blue cloak.

"You're Mather Gloom, I take it," I said

"Aye." Her gaze fell upon the boy at my side. "Ah, I see you've brought back my darling Tobias." Her smile hid little warmth. "Dear boy, you should never have run off the way you did. It almost broke my poor old heart."

Toby simply stood there, paralyzed with fear. I shoved him ahead of me and flapped over the threshold. Mather Gloom opened the door and set the candle down on a low table. That piece of furniture, along with a stool and a comfortable-looking chair, gave evidence of someone's considerable skill at carpentry. A pallet bed was the only other furnishing. Candles glowed in a wall made harsh that was equipped with a kettle not unlike the one at the inn. The roots and herbs that hung in mats from the ceiling beams were no different from those to be found in any other country woman's kitchen. Nothing about the cottage particularly suggested a witch's abode.

"I've brought you back your toad eater, Mather Gloom," I said. "I trust you're grateful."

"Indeed I am, Good Sir. Indeed I am. I can't tell you how I've worried about the poor lad since he disappeared last Whitsunide."

Toby whimpered and threw himself at my feet. "You promised not to give me heck to hell!" he wailed.

"I lied," I said as I kicked him away from my knees.

"And you'll be wanting something in return, Sir Mardred."

The fact that she knew my name abolished any doubts I might have had about her powers. "Yes," I said. "First, what can you tell me about Chichovacho?"

She looked thoughtful. "Chichovacho, is it? A dreadful monster, to be sure. It eats nothing but the flesh of good and faithful wives. It used to go hungry most of the time. But what with Arthur's realm, the beastie's had a field day these past few years." She began to laugh. "Not that our king need fear for his own wife's safety."

"Does the monster slay its victims right away?" I asked.

"No, it takes them back to its den and keeps them there alive until it's ready to eat. It likes to have proper cooked meals, you know. Puns in quite a lordar."

That's what I wanted to know. The fact that my plan actually had a chance at succeeding frightened me a bit. "Can you cast illusion spells?" I asked.

"That I can. What sort of illusion did you have in mind?"

I took a deep breath and said, "I want you to give me the semblance of a good and virtuous wife."

She grinned. "So, you're out to play the monster and you want to use yourself as bait. Arthur's knights are as brave as their reputations."

I felt certain that she was mocking me. "Can you make me a potential meal in the monster's eyes?" I snipped.

She was silent for a moment. "It will take more than just one layer of seeming, you know. Chichovacho sees deeper than just the outward form. How else would it know its prey? A faithful wife looks no different from an unfaithful one."

"But can you do it?"

She nodded. "I can."

I held out my purse with all of its remaining coins. She took the money and put it on the table. "Are you ready, then?" she asked.

I don't really remember the details of what happened after that. She ordered me to be down on the floor and relax. A fog seemed to settle over my senses. I heard her chanting something, but the words were distant and indistinguishable.

More than anything else, I remember the look on Toby's face as he covered in a corner like a whipped dog. I felt a brief spasm of guilt over the way I had betrayed him. It passed. There's little enough freedom in the world as it is and I'd never willingly become a slave to my own conscience.

**I**T WAS NEAR SUNSET at the next day that I set off on the road again. As I rode my horse under the darkening sky, I was conscious of a part of double vision in all of my senses. When I looked down at my waist and legs I saw both my own mail-clad torso and limbs sitting properly in the saddle and the down-concealed legs of a woman hanging together over the same side.

In my head I felt acutely divided. I knew that I was Mardred of Orkney and yet I had the memories and feelings of a person of another sex and station in life. As strangely as I recalled Carleton and Lord's Orkney estate, I also remembered the toil of a country farm and the strong arms of a beloved husband. Strangely enough, the man in my pseudo-memories had Arthur's face. I wondered if that was a grotesque joke on Gloom's part.

The wind blew hard across the dark and empty moor and I shivered in my non-existent shawl. One by one, the stars gleamed like a frozen jewels in the dark curtain of the sky and the moon began to mount the tumbling clouds. The fire in the west had gone out and the road was a pale ribbon in the gloom.

My guttural full of icicles. What if the creature blew me on the spot when it seized me? There were so many uncertainties in my plan. Was a triumphant return to the pious hypocrisy of Arthur's court really worth the danger?

Suddenly, my horse neighed in error as a dark tower reared up from a thicket beside the road. Before I knew what was happening, I was swept from the saddle and dashed head foremost into a hard ground.

When I awoke I was lying on my back on cold, hard clay. At first I thought that I was inside a natural cave of some sort, but then my eyes became accustomed to the gloom and I could make out the undressed logs that shored up the earthen walls and ceiling. I felt a sharp pang of claustrophobic terror and sat upright.

Before me, the loamy floor of the burrow sloped downward into the darkness. Flames guttered in a shallow pit near my feet, sending a plume of smoke upwards through a crude vent in the ceiling, and providing the faint illumination by which I was able to see. Small, round objects of some sort dangled from the timbers around the narrow chimney. The turned oak reminded me of a smokehouse.

There was a draft at my back, a draft that hinted at the open air. I turned around. Sure enough, the passage climbed upwards and I caught a glimpse at the night sky. But all of my attention was on the creature that crouched there watching me, its great head scraping the ceiling a good eight feet above the day-squatted on.

First-time is there are often shocked by the ugliness of a newborn babe, especially a premature one. Imagine a face like that red and wrinkled and roachily pouring, a face both wizened and infantile. And if you can, now imagine that face as big as a barn door. A face like a puckered, pink, infant moon.

The rest of the creature was just as bad. I thought of the corpses and near-corpses at children that I'd seen during the last Scottish famine. This being had the same shrunken, stunted limbs, the same distended bubble of a stomach. Imagines a gigantic, atavistic, feral child and you'll have a fairly accurate picture of what Chichevache looked like.

But when it spoke it was in a reedy, muddy voice thick with aged wisdom. "Good," it rasped. "Still alive. Can't fatten you up, dead."

"What are you going to do with me?" I babbled like a fool.

"Lucky. Times aren't what they were. Would have ate you right att. Once. Not now. Fat times now. Good times now." It laughed — a thick, slobbering sound like bubbles in a swamp. "Not starving now. Lots of virtue. Thanko to Arthur. Oh, yes. Fat times now." The mouth that had at first seemed rather snarl spread back and up behind its ears, besecting the lower part of its face and revealing two rows of incredibly numerous teeth. Razor sharp teeth jarringly out of place in an infantile face. All my life I'll remember that spreading, toothy smile, that mouth that looked as if it would stretch so wide that its two corners would meet at the other side of its owner's head.

The monster leaned toward me and I scrambled back until I almost felt into the fire pit. It extended on arm and I saw that while its limbs were childishly small, its hands were long-fingered and almost as big as its head. It prodded my chest with a nail the size of a melon, then it reached up toward the roof of the tunnel.

For the first time I realized what hung there: the smoked, severed heads of a ver dozen women, dangling by their long tresses. Seizing the nearest head, the monster tore it free, leaving the colorless hair and shriveled scalp still tied to the beam. The exposed top of the skull gleamed yellow as Chichevache bit down on it. I closed my eyes, but I could not shut out the dry crunching and then the hollow sucking sound.

Woe that the fate of Sir Anwar's wife! I prayed that hers was not one of the heads that hung there from the sooty beams, for if it was then all my efforts were for nothing.

SOON HAD MY ANSWER. Chichevache suddenly reached down and seized me. Lifting me easily up this, it said "Go, get your food. Put meat on your bones." Then it rose and carried me down the tunnel past the fire pit.

The walls and ceiling narrowed and became those of a natural cave, the far end of which was blocked by a large stone. On its

knees one, the monster easily rolled the half-ton at so of rock and thrust me into the dark recess beyond. "Ga gar yau food," it traipseed as it replaced the boulder, leaving me alone in the impressing darkness.

No, no tone. I heard breathing. "Lady Wylyamara?" I said softly.

"Who are you?" came the reply. The voice, at least, was soft and attractive.

I said the three words I guttural sound, really! that Mother Gloam had taught me and was pleased to feel the female illusion fall away from me like a doctored cloak. "Lady Wylyamara?" I repeated in a now masculine voice.

"Who's there?"

"Sir Mardrad of Orkney."

"You're a man!"

"Well, I've always thought so."

My groping encountered the hem of a silken dress and suddenly she was sobbing in my arms. She felt small, warm, and pleasantly full-bodied.

"What does Chichevache went with the likes of you?" she said.



"A spell was cast on me that gave me the semblance of a woman. A virginal, married woman. It thinks me edible."

"What are you going to do now?"

I thought for a moment. A bit of subtle misdirection was required here.

"When the monster returns and removes the stone, I'll stay it. When it thought me a woman, it could not see or feel the sword and armor I wear. I would have barred it then, aided by the illusion, but I wanted to find out where you were being held."

"Thank God," she said. "Oh, thank God." She relaxed and lay quietly at my side with her head on my chest. My hubber couldn't have made far a very pleasant pillow, but in her state my comfort was a help.

"My husband!" she said suddenly. "Who to become of my husband?"

"Sick with worry, my Lady. He offered me help as best as I could but rescue you, but I said that the deed would be his own reward."

Her small hand enclosed mine. "There must be something that we can do for you."

"Na," I said. "Nations you're free. But for now..." I let the sentence dangle.

"Yes, Sir Mardrad, what is it?"

I paused for sufficient effect. "Nothing, my Lady, the thought was unworthy of me."

"It's all right, Sir Mardrad, tell me what it is you want."

"Well," I said, trying to sound halting and innocent. "I've not been a knight very long. I have not been a man very long. When the monster returns, it may slay me."

"Na, don't say that!" She sounded frightened again.

"One must face the possibility, my Lady. I do not feel death. Yet, I could face it more easily... and perhaps fight more courageously... if..."

"If what, Sir Mardrad?"

"If I knew that I was a man!" I blurted.

"But you are a man," she replied.

"I'm a fake. But I've... the favor..."

"Oh." She was holding my hand tightly now.

"Forgive me, my Lady. As I said, the thought was unworthy."

And then her mouth met mine and I actually forgot all about Chichevache, forgot about where we were, forgot about everything but the task of gaining out of my hubber, gambaan, and breeched in that cramped darkness.

THE STONE floor of the tunnel made a cold bed, but our hot, sweaty work warmed it up a bit. We were almost too long of it, for I'd barely buckled my mail back on when the stone plug was rolled away from the recess and I saw Chichevache standing silhouetted against the dim light. The creature held an entire roasted pig in one of its huge hands.

When it saw me, its face looked slackly confused. I drew my sword and it regarded in obvious amazement. Not wanting to give it the chance to trap me by moving the boulder back into place, I followed it out into the middle of its den.

Now anger replaced surprise on its features. "You man," it snarled. "You man!"

"Yes," I said. "I'm a man, and you can't eat man, can you?"

"Na. Na good. Poison. Makespake."

I pointed back at Wylyamara. "Look at her," I said. "Small her, so whatever it is you do to recognize your food. She's no good to you now."

The monster looked over my shoulder. Its toes seemed even more pointing than before. "Ruined!" it squealed. "You ruined!" It started to advance, its great hands raised menacingly.

I brandished my sword. "Don't try it," I snapped, trying not to sound as terrified as I felt. "All we want to do is leave. I don't want a fight. Now, get out of the way."

The monster seemed to consider the situation. "Damn it," it practically screamed, "killing us will do you no good! You can't see us. Not now. Maybe you can kill me, but it will hurt you. I'll hurt you. I'll hurt you. I'll hurt you."

"Na. No want hurt."

"Then get out of the way!"

Slowly and sulkily, it moved aside. I took Wylyamara by the hand and led her past, at the other side of the fire pit. Never taking my eyes off the monster, I pushed her ahead of

# The Power Points of Albion

by Diana L. Paxson

Stonehenge . Glastonbury . Iona

In the mythology of Britain certain names evoke echoes of something beautiful yet strange, of peoples and cultures so ancient they seem alien to man. Places of power and stud the British islands like hidden jewels — some of them have been used by successive ages and acquired a parma of legends like the lechans on their stones. Others remain secret, lost in a corner of some farmer's field. But they can be found by those with the need and knowledge to look for them. Research and experience indicate that there are signs by which the power points may be known.

**They are very old.** Early scholars thought themselves daring when they scribbled sites such as Stonehenge to the Druids or the Phoenicians. Though the Druids used them, the megaliths would there long before, and the oldest of the stone circles are in Britain, not in the Mediterranean.

**They attract legends.** Local tales about such places may link them with King Arthur or Robin Hood, or with the Devil. They are often said to have magical powers, and some are still the sites of seasonal celebrations or future folk rituals.

**There is often a hidden meaning in their names.** The early Christian church made a policy of "liberating" pagan shrines, taking advantage of the people's habit of worshipping there and in the process taking over whatever power the men of earlier ages had found or put into the place through their rituals. Most of the great cathedrals are situated on power points, and sometimes their names suggest their history. Shrines of the Goddess were often rededicated to the Virgin Mary. St. Michael was evoked to keep down the forces of the underworld or a point of especial potency. Churches in or near the Celtic part of Britain which are dedicated to St. Anna may mark the old sites of ritual beacon. Tan Herd, as it is called near Stonehenge, with its neighboring church of St. Anne's.

**Their placement serves a special purpose.** It has been demonstrated that some ancient sites are aligned to focus on various astronomical phenomena, such as the midwinter sunrise or eclipses of the moon, while others are positioned along a network of orrigh tracks (the "ley lines") that bisect Britain.

## Ley Lines

Since much of the evidence on power points at least mentions their relationship to the ley lines, it may be useful to say a little about them here. The term became current in the 1920's when Alfred Watkins published his book, *The Old Straight Tracks*.

Watkins was a Herefordshire merchant and amateur archaeologist who one day had a

sudden perception of a network of lines standing out like glowing wires across the surface of the land, intersecting at the sites of churches, old stones, and other spots of traditional sanctity. Several years of patient exploration with the aid of map and compass demonstrated that it was indeed possible to trace alignments between such points. In his book, Watkins proposed that the country had once been criss-crossed by a system of cleared paths, or leys, which were marked by the piling of stones or mounds on the hills and in the valleys by pools.

Soon there were leyhaunting clubs all over the country, and surprisingly often the search for ley lines turned up unrecorded standing stones or local legends of monuments that had been moved or destroyed. Sites where several leys intersected were apt to be particularly rich in folklore.

What is still undetermined is whether the leys were aligned only for reasons of utility (the shortest way from one point to another), whether they were used to record and predict astronomical phenomena, or whether they reflect a system of energy flows in the earth like that used by the Chinese geomancers in selecting building sites. If the latter theory is the true one, with sufficiently precise measurements and the location of a few power points, it ought to be possible to map not only all of Britain, but all the world.

Discussion of all of the power points in Britain would require a shelf-full of volumes (some of the best of those which have been written already are referenced at the end of this article). Obviously only a few of them can be addressed here; therefore, for this article serve as an introduction to some of the most significant and interesting.

Stonehenge

## The Great Circles

Perhaps the most powerful, and certainly the best known of the ancient sites are the megalithic stone circles, of which the most famous are Stonehenge, Avebury, and Callanish.

**An Observatory in Stone.** Stonehenge is undoubtedly the most famous and accessible, and in some ways the most physically impressive of the ancient circles. Seen at noon from the carpark surrounded by busloads of tourists, it seems overrated, but viewed at dawn or against a stormy sunset on the broad and windy Salisbury plain, it is stark, grim, and not a little terrifying. Even today no houses have ever been built near it, and even the wardens of the National Trust go home after dark.

At Stonehenge, Watkins was able to identify four intersecting leys. One of these leads from Tan Hill (where an annual fair is still held at Lanthwistle) through Stonehenge, Old Sarum Mound, Salisbury Cathedral, and on to Clebury Ring. Another, which is aligned with the midsummer sunrise, passes from Wintarsbourne Camp through Stonehenge to Pucknowle Beacon on the coast. A third goes from Tinshead Hill through the center of Stonehenge to the old station Down earthworks — this one is aligned with the Bolinas sunset and Somers sunrise. The fourth passes from Shear Cross through Stonehenge and on to St. Ann's Cross.

Stonehenge has been a target for scholarly speculation for most of Britain's history. In his *Historia Regum Britannie*, Geoffrey of Monmouth reports that Merlin used his magic to transport the stones from Ireland, and that it was the burial place for King Uther Pendragon. In 1740, William Stukeley attributed it to Druid astronomers, and a little



Photo courtesy of British Tourist Authority

later, in 1771, John Smith decided that it had been a lunar temple. In 1901, Sir Norman Lockyer tried to coordinate the astronomical alignments and deduce a date for construction of the circle.

The best known Stonehenge theorist, however, is probably Gerald S. Hawkins, whose book, *Stonehenge Decoded*, describes the results of using a computer to evaluate the astronomical relationships of all of the site lines in the henge. He concludes that twelve of the significant Stonehenge alignments indicate extreme positions of the sun, and twelve more identify extreme positions of the moon.

In assessing the various theories about the purpose of Stonehenge, it is important to remember that it was built in three major phases and several minor efforts at times between 2750 to 1500 B.C. It is probable, therefore, that during its long history the monument has been used for many purposes, not all of them astronomical.

**The Year of the Goddess.** Stonehenge may be the most famous of the stone circles, but many students of power points feel that Avebury is the most important of the ancient sites, since its circle is only one of a complex of related sites.

Driving towards Avebury from Stonehenge, one encounters first the winding avenue of stones which runs through plowed fields and pastures, where sheep huddle in the shadows of the stones as if seeking their protection. The avenue leads down into the hamlet of Avebury itself, which is nestled cosily half in and half out of the circle of stones.

It is necessary to walk around the circle approximately 4/5 of a mile to get a full impression of its magnitude. It consists of an outer bank, an inner ditch which was at least thirty feet in depth, and a circle of stones of which perhaps a third of the original hundred are still standing. Some of the stones of Avebury are larger than those of Stonehenge, ranging to swell outward from a pointed base, and like the sheep, they invite the pilgrim to meditate in their shade.

From the edge of the Avebury circle, one may see the pyramidal silhouette of Silbury Hill. The Hill has been called one of the most remarkable civil engineering feats of ancient Europe, since it involved the quarrying and careful erection of almost nine million cubic feet of chalk. The hill was built up in much the same way as the Egyptian pyramids and was originally surrounded by a water ditch in which the rising moon was reflected or certain times of the year.

The vicinity of Avebury also includes an early Neolithic farm, Windmill Hill, and the West Kennet Long Barrow first excavated by one "Dr. Took" in the 17th Century, a trapezoidal mound about 330 feet long containing a stone chambered collective tomb. According to the theories of Michael Davies, the monuments of Avebury were the settings for a continuous religious drama celebrating the life cycle of the Great Goddess and of the turning year. The feast of the Death Goddess was held at the Long Barrow at Sarum, the birth of the Maiden celebrated at the Sanctuary at the end of the Spirit Avenue at Candelmas (February), the Great Wedding in the Circle in May, and the Har-

vest Goddess was honored at Lammes (August) at Silbury Hill.

**The Lonely Stones.** England certainly holds no monopoly on power points — the western highlands of Scotland and the Hebrides are, if possible, even richer in megalithic sites. One of the most impressive of these is the circle and avenues of Callanish at the head of Loch Roag on the island of Lewis. Perhaps due to their inaccessibility, they have been left substantially undisturbed.

The central monolith is nearly sixteen feet high, and rises from what seems like a forest of stones. At each point of the compass a line of stones extends outward, and a number of astronomical alignments have been

identified by investigators such as Somerville, Hawkins, and Thom.

Callanish also figures significantly in Morris Caldecott's fantasy novel, *The Standing Stones*, in which they are the focus for ancient religious practice and also a gateway for communication with other power points for this and other planes.

### The Holy Islands

While the mainland of Britain was often a battlefield, certain islands such as Mona, Iona, and Lundy became refuges and strongholds of spiritual power.

**The Last Defense of the Druids.** Today, the traveller descends from the precipice

### Power Points of Ancient Britain





Avbury

Photo courtesy of the British Tourist Authority

rough Welsh mountains to cross first Anglesey and the Holyhead before taking ship for the greenland of Ireland across the Irish Sea. But in ancient times Anglesey was called *Myrns*, and was a major port on the prehistoric western sea route that linked the Mediterranean with the north.

Standing stones and chambered tombs attest to its importance in Neolithic times. Later it became a stronghold of Druidism, and thus a threat to Rome, for the Druids had become a symbol of Celtic resistance to the expansion of Roman power. It was conquered at last by Agricola in 78 A.D.

The heart of Mona's sanctity would appear to be the isle which clings close to its western shore and which is known as *Isl-y-head* (intriguingly enough, "holy island" is one possible source for the name "Iona," and the island on which Lindisfarne Abbey was built is also called *Holy Isle*). Today the most ancient site still visible is the monastery of St. Cybi.

**Columba and the Kings.** Northwest from *Myrns* lies the island of *Llŷn*, which can be reached only by riding a combed sea series of trains, buses, and ferries, the last of which carries the traveler to *lans* from *Phon* (ports) to the island of *Mull*. At first sight hardly seems worth the trouble, for *lans* is a little town of a few hundred people, and the island is a little town of a few hundred people. Yet the clear sea pours life's liquid aquamarine over the white sands, and the sun glimmers silver through the cloudlike light from another world. Then one begins to understand why *lans* was in ancient times a sanctuary, and today has become a nice place of retreat and recuperation from the world.

There is some archeological evidence that *lans* was inhabited in prehistoric times. No megaliths remain, but circles of stones are said to have been cast down in 1570 because offerings were still being made there. There is also a tradition that Druids were sent to the island when the self-exiled St. Columba arrived, seeking a place from which he could no longer see Ireland.

Columba made *lans* the launching point for his campaign to convert the Picts, and the abbey he founded became the traditional burial place for the rulers of Scotland. The bones of more than sixty Scots, Norse, and Irish kings and chieftains (including Macbeth and King Duncan) were laid there. Even the Stone of Scone, which now lies in the base of the throne on which the English king is crowned, is said to have originally come to Stone from *lans*.

Like every other monastery within reach of the sea, the Abbey of *lans* was periodically sacked by the Vikings. But it survived as a spiritual center until the Reformation, when the words of St. Columba that sheep should graze where the monks had sung finally came to pass.

The rest of the prophecy — that the church should rise again — has been fulfilled as well, for the Abbey was rebuilt by the Church of Scotland, which maintains it as a retreat center. *lans* has also been a continuing center of a cult, but "Fiona Mac-Cloud's" prediction that a female messiah should come forth from *lans*, has yet to be fulfilled.

## The High Places

Unlike Scotland and Wales, England has few dramatic elevations, and a natural feature of any height attracts the eye. For this reason, such places were so obvious settings for elaboration by man. Two of the most interesting sites are Utterbury Castle and Glastonbury Tor.

**The Whits Horse.** Traveling through Berkshire towards Oxford, one may see on the shoulder of a hill a series of white slashes which prove to form the abstract outlines of a horse. Like the other equine figures incised upon the chalk downs of England, it was held in special reverence by the Saxons, but it was traced in the grass by a people far older than they — a remarkable feat considering that the full figure of the Horse can only be seen from the air or from across the White Horse Vale many miles away.

Since Neolithic times a annual "scouring" has kept the outlines of the Horse clear. Originally this was done by the inhabitants of the hillfort (the "circle" whose earthenworks still form a rim around the foot summit of the dome). Through medieval times and after, the tradition was maintained by a annual fair held there. Today the obligation is carried out by the National Trust. One cannot help but wonder by what means the Horse will be served in future centuries.

**Glastonbury and the Gysli.** One of the richest English sites, both physically and in legend, is Glastonbury. It is intimately associated with the Arthurian myths; the latter theory holds that the entire area has been sculpted into a relief map of the zodiac. The region is one of a heavily wooded little hills and marshy valleys which were sometimes submerged in ancient times. The English may call any eminence in such an area an island (the "Isle of Ely"), and some scholars

conjecture that the "Isle of Avalon" to which Arthur was taken for healing was actually Glastonbury.

Throughout the Middle Ages the monks of Glastonbury built a considerable pilgrim trade on the fact that the bones of Arthur and Guinevere had supposedly been discovered there. Unfortunately, the shrine was destroyed when Henry VIII dissolved the monastery, so the remains are unavailable for scientific investigation.

The most impressive features at Glastonbury are the Tor and the Chalice Well. The Glastonbury Tor is a small steep hill whose causeways have been eroded by the centuries. Once it was crowned by a ring of megaliths, but those were thrown down and replaced by a chapel dedicated to St. Michael. Also for the power of the saint, an earthquake destroyed the chapel, leaving only the tower to crown the Tor like a gigantic standing stone.

The Chalice Well, nestled in a fold of the land at the foot of Tor, is traditionally held to be the place where St. Joseph of Arimathea and his company built their first hut when they fled to England from Palestine. With them they brought the Holy Grail. The Well gives forth a constant stream of cold pure water with a high iron content, which is said to have medicinal powers. In all the centuries Glastonbury has been occupied, the Well has never been known to fail.

A third sacred site in the area is West Hill, where St. Joseph struck his staff into the earth as he claimed the place for his own. The staff took root and flourished, becoming the ancestor of the Glastonbury Thorn tree, a Middle Eastern species found nowhere else in England.

## Power Points and Pilgrims

Exploration of places of power can be rewarding for both the scholar and the pilgrim. The former is advised to search with discrimination, sifting the legends to find the common core of truth within. But the pilgrim has the option of using the ancient sites to actually experience the past. Full daylight, the times when such places are likely to be thronged with tourists, should be avoided. Dawn or dusk in the off-season is more likely to provide a time when one can sit down and meditate undisturbed. Presumably the best time for such visits would be the great seasonal festivals. Those who are particularly receptive may get more than they bargained for, however, so it is advisable to take a companion on the quest.

The places described in this article are only a few of the multitudes of such sites to be found in the British Isles. The sources listed below and other similar works will suggest many others. May your search be fortunate!

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# You Against the System

## The SF Expansion and Solitaire Gaming

by Greg Costikyan

A solitaire game has to do everything a multiplayer game does; it has to present an interesting chaotic and simulated world. But solitaire has to do something more; it has to provide opposition for the player. It must be difficult (but not impossible) for the player to achieve his objectives, then have to be enough interesting things which happen to the player to hold his interest, and the situation has to be sufficiently complex to make playing the game a challenge.

All of this is not easy to do. Indeed, until recently, there was no game which had done so at all well. The problem was that designers put the most thought and effort, in those days, into simulating military conflict; the problems which must be handled in a solitaire game are inherently very different from those to be handled in a two-player military simulation. The techniques applicable to one do not necessarily applicable to another. To say it another way, until recently gaming technology was not up to the challenge of the solitaire game.

For many years it was a great myth at SPI and in the gaming hobby in general that solitaire games were impossible to design. *Fall of Rome*, the first real solitaire game, did very badly, primarily because its rules were horribly written. Despite this, it acquired a clique of devoted players, some of whom still swear by the game. The two other solitaire games published by SPI, *Wolfpack* and *Operation Olympus*, were both badly received, despite the fact that both had well-written rules. In truth, neither game had enough variability in outcome or complexity of system to provide much interest to the solitaire player.

Game design is an art form in a constant state of flux; each year, new and innovative game systems and ideas are developed. The competent designer must constantly look or and play new products, simply to keep abreast of new techniques which can be applied to future games. Both *Operation Olympus* and *Wolfpack* suffered because they too slavishly imitated traditional two-player game forms.

*Fall of Rome* is an extremely interesting game because it presaged and influenced the development of the solitaire game. It did everything a solitaire game must: it provided a variable and challenging system against which to compete. If it had had well-written rules, it would have been an unqualified success. Indeed, it is a tragedy that it was not, because its failure cut back the development of solitaire games by seven or eight years.

### New Worlds

With the development of d&D gaming as a major portion of the gaming industry, the doors to innovation were again thrown open. Today, innovations in historical gam-

ing continue, but they are on a more trivial level than innovations in science fiction gaming. The basic concepts of historical gaming are pretty well simulated by existing mechanics: supply, combat, zones of control, various types of movement, and so on. The most interesting innovations in the recent past have been in the area of chain of command and command control, something which older games simulate rather poorly.

SF gaming presented to designers a whole new set of problems to understand and conquer. Those situations which deal with direct military conflict can be adequately handled through historical gaming techniques, others require totally different methods. The primary conflict in many SF situations is not a military one, but an economic or political one — or one resulting from the personalities of characters. The result is innovation in economic techniques — examples being *Alar the Holocaust*, *Stellar Conqueror*, and *Trailblazer* — and in the techniques used to simulate inter-character conflict — examples being *John Carter of Mars*, *War of the Rings*, and every role-playing game ever published.

The first system designed to handle solitaire situations was one that can be termed the "random" method. In a random solitaire game, the player's major opposition is a set of random tables and randomly generated obstacles. Two examples which will, perhaps, be familiar to the reader are *DeathMaze* and *Conquistador*. In *DeathMaze*, the rooms and corridors through which the player's characters travel are generated randomly, as are the monsters, treasures, and obstacles into which they run. There is a degree of unpredictability in the system which makes the game a process of discovery. *Crucel of Blood* improves the system by providing a specific quest which gives the player a goal other than simply roaming about killing monsters and committing other nefarious acts.

*Conquistador*, even in its multiplayer version, is largely a solitaire game. The players play more against the game system than against each other. They must deal with random events like plague and war or hostile native uprisings, naval and land titillation, and exhaustion of men. The degree of interaction increases toward the end of the game, when the players are sufficiently well established in the Americas to non-implore war on one another. Because the game system itself provides major opposition, however, *Conquistador* makes a good solitaire game (and indeed its solitaire scenario is quite popular).

The great advantage of a random solitaire system is that no two games are alike; thus, the game can be played an infinite number of times. In *DeathMaze*, the floor plan of the DeathMaze differs with each

playing, and encounters differ as well. In *Conquistador*, random events and other objects of the system are unpredictable. The great disadvantage of a random system is that all possibilities are known; all eventualities are right there in the rules.

### Voyage to Success

The second major type of solitaire game is the "response" game. John Burdett's *Voyage of the Pandora* is perhaps the best known such game; it has deservedly been highly praised. The idea is actually several years old. It was first used by Flying Buffalo and later by Metagaming! to produce solitaire dungeons adventures.

In a response game, the system reacts to the actions of the player by revealing previously unknown information. In *Voyage*, for example, the system reveals the contents of boxes as the player explores a planet. The player can find bizarre creatures, alien artifacts, or even alien civilizations. He has no way of knowing, *a priori*, what he may find.

The information is noted in a set of paragraphs (more than 200 in *Voyage*). In the course of the game, the player is told to turn to one paragraph or another and read the contents therein. Players can cheat, of course, by reading all the paragraphs beforehand, but only masochists who enjoy cheating themselves of the joy of discovery will do so.

The solitaire dungeons of Flying Buffalo and Metagaming! work similarly. In these dungeons, the players, when they enter the dungeons, turn to one paragraph, which describes the contents of the first room they enter. As the players move through the dungeon, they are directed to one paragraph or

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another depending on the decisions they make during the adventure. The primary distinction between a *Voyage*-style game and the programmed dungeon is that a *Voyage* game consists of a series of paragraph loops while a programmed adventure consists of a tree structure. After dealing with the contents of one hex in *Voyage*, the player returns to the normal game system until he is directed to a new paragraph; that paragraph may direct him to others, but eventually the player exits the paragraph loop and moves on to a new hex. In a programmed dungeon, the player continually turns from one paragraph to another, and exits only when he ends the adventure.

Two major advantage paragraph systems have over random systems is that they are truly unpredictable, anything can, and very well may happen. The great disadvantage is

that sooner or later the player will read all the paragraphs — and the game will no longer be interesting. It was in response to the limited variability of the programmed dungeon that *DeathMaze* was designed; the designer wanted a solitaire FPP-type game he could play without becoming bored.

### Landmarks

There are three landmark publishing events in the development of FPP gaming: *StarForce*, *Dungeons & Dragons*, and *Ogre*. *StarForce* was the first of games published by a major company, the first to prove that a market existed and could be exploited. That SPI did not follow up that publication as aggressively as it should have is a matter which puzzles even those of us who work here: at least in retrospect. Nonetheless, *StarForce* opened up the field of FPP gaming for the

first time. *OEO* was the progenitor of the whole field of FRP gaming which, as of this writing, outgrows and outlasts adventure boardgaming. *Ogre* was the first widely distributed of minigames, and indirectly spawned at least three companies: *ISave* (Jackson Games), *Task Force*, and *Mayfair*, turned one into a million a year company (Metagaming) and paved another whole new course at SPI.

Despite the fact that Metagaming was the first to move with FPP minigames, it was, curiously, not Metagaming who began the trend toward solitaire games; it was SPI. With the publication of its first four capsule games (*Chaos*, *Titan Strike!*, *StarGate* and *Vector 3*), SPI found itself for the first time in its history cast in the role of the imitator rather than the innovator. However, SPI shortly proved that though FPP minigames might, as

## Return of the Stainless Steel Rat: Designer's Notes

Late in 1980, SPI approached me about the possibility of doing a game based on Harry Harrison's *Stainless Steel Rat*. Harrison had agreed to write a short story for *Ares*, and to allow SPI to do a game based on the story for the same issue. While I prefer to design games on topics of my own devising — since I feel encumbered by imposed restraints — I agreed, primarily because I very much enjoyed the SSR series and the thought of doing a game based on it appealed to me.

The story determined that the game would be about a *disgrace* invading a space station to deactivate a computer and determine the identity of the villain. It was logical to make the game a solitaire one, since there was no identifiable opposition — the computer, perhaps, and the villain, but no single entity for an opposing player to identify with. If the game were to be solitaire, I had to decide whether to make it a "random" system game or a paragraph game, or perhaps some hybrid between the two. Since I had played *Voyage of the Pandora* for the first time shortly before beginning design of *SSR* and since the folks at SPI liked the idea of another paragraph game, I decided to use a paragraph structure.

The first major design obstacle to be overcome was the problem of villain identification. Unless identifying the villain was to be purely a guessing game, it was necessary to have some kind of clue system. There seemed to be two ways to handle the problem: either generate clues as the game went along and allow the generated clues to identify the villain, or determine the identity of the villain beforehand and use the paragraphs to key the player to the clues which corresponded to the villain. I didn't like the first idea at all; it seemed like cheating to generate the villain in the course of play rather than initially. But the second idea presented a problem: how does a solitaire player determine the identity of the villain before the game begins without knowing himself who the villain is?

This problem incurred the consumption of several ounces of alcohol and much well-earning. Eventually, however, I worked the problem out: the result is the villain generation system in *SSR*, the most innovative aspect of the game.

Extensive discussion with Redmond Simonson and others failed to turn up a better method of generating the villain. As the system stands, it is possible for a player to memorize the locations of numbers on the villain chips, which allows him to determine the villain. I felt that this was not a problem, because doing so was, in effect, cheating, and any player who really wanted to cheat himself was free to do so. The system was sufficiently opaque that only someone who purposefully set out to break it was likely to do so. Redmond wanted a system which was unbreakable, but since neither he nor I could come up with one, we left the game as it stands.

The next problem to be dealt with was combat in the game. Initially, my design included a much more complicated and detailed combat system which was resolved on a hex-grid tactical display. In essence, the system was a *Panzer*-style man-to-man combat system, with special rules for multi-hit robots and servo-mechanisms, and a vector movement system for combat in null-G. I was dissatisfied with the system, because it was too complicated for a simple FPP game, and was more than a little cumbersome. With deadlines tapering in the face, I decided to make a drastic change and replace it with something simpler.

Discussion with Redmond produced the idea of the circular combat display centered on the main character. The idea was graphically appealing and simple in application; I liked it especially because it served to point up the central role of our hero *disgrace*. I expect that similar combat systems will be used in future games, it is one of the interesting innovations which should be credited to Redmond Simonson.

The new combat system sped play considerably and seemed to work quite

well. This left the last problem to be solved: the paragraphs.

The problem with paragraphs was one I had not expected when I began work on the game: there wasn't enough variability of encounter on a space station. *Voyage of the Pandora* was successful as a game partially because the possibilities for encounters were practically endless; you could find anything and everything on an alien planet. The Flying Buffalo random dungeons were far more limited, of course, but they had a definite theme and, still, a great degree of variability in encounters. I couldn't put as many different things on Harrison's space station, simply because the nature of the story imposed constraints. I couldn't have dozens of alien and government agents running around because they would have nothing to do with the story.

The solution I found it was only a partial one: I had to try to imagine everything possible likely to be on a space station. I read several of the colonizing space books (*The Industrial Revolution* and the like) to see what people think might be on space installations, and I tried to make *SSR* at least in part an educational tool for the nerds of industrial enterprises in space. The solution, else, is still only partial; I fear *SSR* has less play value than *Voyage* simply because of the fewer interesting things the player can encounter.

Nonetheless, by the time the "I want it now, or you're dead" deadline, "Cosplay" deadline came around I was opposed to the "deadlines," the "next week-for-sure" deadline, and the "do you see this? this is a calendar, you idiot" deadline; I felt the game was in pretty solid shape and ready to go. The final question to be answered — the question which all solitaire games ask — was: is there enough to the game to make it interesting enough to play solitaire? I thought the combination of the clue system, the paragraphs, and the tactical combat system made the answer yes. The players are the ones to answer it in the final analysis. □

a marketing conception, be imitations, they were undoubtedly innovative in system.

The first two SPI minigames that were well suited to solitary play were *DeathMaze* and Jim Dunnigan's *Demons*. The two games were designed entirely independently, indeed, neither designer had any idea what the other was doing until both were in the final stages of development. It was purely coincidental, therefore, that both worked well as solitary games. It was, so to speak, steam engine time.

Both games were, in our terms, random solitaire games. Both proved popular, though *Demons* less so than *DeathMaze*. Dunnigan followed up his game with *TimeTrapper*, an essentially random-method game which presaged the development of the paragraph system. In *TimeTrapper*, the player bounced randomly among various time zones; each time he travelled to a new period, he would refer to a paragraph in the rules which described the inhabitants of that period. *TimeTrapper* was not a paragraph game *per se*, but the elements were there.

In *Voyage of the Pandora*, John Butterfield brought all of the elements together for the first time. *Voyage* was a brilliant game, instantly perceived by *Ares* readers as such (garnering the highest rating of any *Ares* or *S&T* game for many years). Its paragraph system allowed many of the rules to be abstracted, so that every eventually did not have to be covered by lengthy rules (the paragraphs themselves could provide exceptions to the rules as they stood). Paragraphs provided a high degree of variability and, for this first time, an unknown element.

Though *Voyage* was the first of its kind, it is far from the last. Already, Arnold Hendrick has designed an excellent paragraph system game, *Barbarian Prince* (from Dwarfstar Games, a division of Harrigan), and last issue of *Ares* saw the publication of *Return of the Stainless Steel Rat*, another paragraph game. SPI is considering publication of *Alien City*, a hybrid combining the *Voyage* and *DeathMaze* systems, using both paragraphs and a random geography. Nick Karp is hard at work on *Star Traders*, a multi-player game with a great degree of personal interaction which, nonetheless, will use a much modified form of paragraph system. Also, the current *S&T* contains a feedback suggestion for an historical paragraph system, based on the *Fishman* novels of George MacDonald Fraser.

Gems design is a synergistic process. New ideas impinge on each other to produce totally unexpected results. What would have predicted upon the publication of *Opie* that it would lead to a new era in solitary gaming? Yet it did, and that era, far from settling down to a quiet middle age, is still in the throes of dramatic development. Two useful tools have been developed for application to solitaire gaming: the random system against which the player must compete, and the revelation of the paragraph. The two remain to be satisfactorily combined, and both remain to be applied to non-solitaire and historical games. It is impossible to say what the future may hold, it may be that a whole new unsupported development in solitaire gaming remains just around the corner.

And that's part of what makes it exciting to be a game designer. ■■

## Reader Report

During the summer conventions *Ares* readers expressed interest in the results of our feedback questions, other than the ratings of the entries in each issue. Listed below are the average percentage of readers who expressed interest in particular categories of all reading and gaming. The results do not add up to 100% due to rounding up or down and answers of "other."

SCIENCE FICTION READING	%
Space opera/science fantasy	29
"Hard" sf adventure	22
Problem-solving sf	13
Extraterrestrial societies	15
Future societies (utopia/dystopia)	4
Alien's history	13
Time-travel	4
Soft sf (aka "new wave")	4

SCIENCE FICTION GAMING	%
Strategic space combat	15
Tactical space combat	15
Strategic planet-bound conflict	8
Tactical planet-bound conflict	5
Alternate history conflict	12
Conflict in contemporary setting	2
Role-playing adventure	22
Economic/sociological/political	16

FANTASY READING	%
Sword & sorcery	36
Mythological fantasy	7
Quest adventures	24
Classically based fantasy	9
Fantasy in contemporary setting	14
Superhero/heroic fantasy	1
Anthropomorphic fantasy	2
Horror/occult	5

FANTASY GAMING	%
Strategic sword & sorcery boardgames	20

Tactical sword & sorcery boardgames	10
Quest/adventure boardgames	22
Sword & sorcery role-playing	10
Quest adventure role-playing	15
Classically-based fantasy	7
Anthropomorphic societies	3
Horror/occult	10

What is interesting to us is the vast difference between what readers indicate they read and want to see in games and the response they give for some game proposals in Feedback. Next issue I'll give you a list of the most popular game suggestions and talk about the conflicting responses we have been receiving from you.

In the meantime, if you think there are other major subdivisions of the genres we have not addressed in our feedback questions, please let me know. We're interested in examining the whole spectrum of science fiction and fantasy and do not want to ignore a major division through oversight. Address your suggestions to my attention. Michael E. Moore

## Feedback Results, *Ares* no. 5

Rank	Item	Rating
1	Deltaboy	7.13
2	Designer's Notes	6.89
3	Games	5.83
4	Lasers in Space	5.33
5	Film & Television	6.32
6	The Sword and the Stars	6.31
7	Sciences for Science Fiction	5.16
8	Media	5.09
9	Books	6.05
10	Diagonlayer Interview	5.03
11	Facts for Fantasy	5.02
12	DragonNates	5.31
13	The Embracing	4.91
Aves 9 Overall		6.58

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# Science for Science Fiction

Edited by John Boardman, Ph.D.

## StarForge

In 1677, a young English astronomer named Edmund Halley was cataloging the stars of the southern skies from the south Atlantic island of St. Helena. Halley, who had not yet predicted the return of the comet that now bears his name, was extending to skies invisible from Europe the stellar nomenclature introduced in 1603 by Johannes Beyer, the brightest stars in each constellation were assigned Greek letters, sometimes in order of their brightness. To a fourth magnitude star in the constellation Argo Navis he gave the name Eta Argus. A later subdivision of this large constellation, which represented either Jason's ark or Noah's, caused this star to be renamed Eta Carinae.

In the early 19th Century, Eta Carinae suddenly shone up in brightness, until it was the second brightest star in the sky. Since it is about 8000 light years away, and still outshone every star in our night sky except the nearby Sirius, Eta Carinae was probably at this time the brightest object in this Galaxy, more than 12 million times as bright

as the sun. From this 1843 maximum it gradually declined, with a few subsequent peaks, until by 1866 it could no longer be seen without a telescope. In 1940, however, it started getting brighter again, and it is now just above this threshold of naked-eye visibility. If this is the southern star which ancient Babylonian records claimed was subject to occasional drops in brilliance, Eta Carinae may have a long record of normal behavior.

Neither ordinary stars nor supernovae behave like this. Until the last decade, just about every attempt to classify stars normal or variable stars left Eta Carinae in a class by itself. It seemed to be in the middle of a nebula, shrouded with condensations which may represent the births of other stars.

Then, in 1969, the far infrared region of its spectrum was examined for the first time. At the infrared wavelength of 20 microns, about forty times the length to which our eyes are sensitive, Eta Carinae is the brightest object in the sky outside the solar system. It is as if the energy distribution of a normal star were shifted to much longer wavelengths.

This usually happens when light in the visible spectrum is smothered by a star, absorbed by matter in its vicinity, and re-radiated at much longer wavelengths. Apparently, the light that reaches us in the middle of the last century from Eta Carinae was temporarily unblocked by such matter, so we received this energy at wavelengths which our eyes can detect. Then the clouds of dust and gas re-

formed, and the energy still came out, but in the infrared.

This infrared source is actually a dust shell one hundred times the size of the Solar System. Around that is a nebula known as NGC 3372. (This is its number in the New General Catalogue; "new" here means 1898.) In the vicinity is a number of hot, bright, young blue-giant stars, an association called CAR OB 1 ("Carina Object" no. 1). A ring of gas around this region is expanding at 20 kilometers per second; if this expansion is tracked back, it must have started about 10,000 years ago.

Eta Carinae is not, after all, unique. Dust clouds that smother stars in the infrared are found in Orion, and are called "cocoon stars." Presumably, in the interior of a "cocoon star," a very hot star is just in the process of forming, and we see its light only after it has filtered through this dust and becomes infrared radiation. Eta Carinae, by this analysis, is a "cocoon star" whose cocoon of dust is beginning to break up, giving us occasional glimpses of the star or stars inside.

Eta Carinae is so bright that many stars must be in the process of formation. Its present energy output is equivalent to 3,400,000 stars of the sun's brightness. If this star were formed in Eta Carinae's neighborhood, however, there could be fewer of them. Should they be Class O stars, the brightest variety known, there need only be about ten of them.

# Facts for Fantasy

Edited by Susan Schwartz, Ph.D.

## The Celts

Celt, the word we use to describe Irish, Scottish and Welsh people, was never used by the ancient classical writers to describe dwellers of the islands. Writers such as Herodotus, whose references to *Keltai* are some of the oldest extant, speak of them as living in continental Europe. For Herodotus, the *Keltai* lived somewhere near the source of the Danube. Writing a little earlier, Hecataeus of Miletus, who has not survived, describes the colony of *Messilia*, or *Messillia* as it is now called, as being located near this land of the Celts. For the Greeks, then, Celts were one of the major barbarian peoples who lived west and north of the western Mediterranean, and beyond the Alps.

The fourth-century Greek writer Eusebius counted them among the four great barbarian peoples of the known world — right up there with the Scythians, Persians and Libyans. By "barbarian" the Greeks meant non-Hellenic and non-Greek-speaking.

About a quarter of a century after the death of Herodotus, northern Italy was invaded by Celts moving through the Alpine passes. The Romans, who would be dealing with them for the next several hundred

years, also used the term *Celti*, but called them *Galli*; standard among the people calling Celts *Galli* or *Gauls* is Julius Caesar. This was in the west.

In the east, the Celts assumed importance in the fourth century. In 336 BC, while Alexander the Great was campaigning in Bulgaria, he received a deputation of Celts from near the Adriatic. Two generations later, hordes of them descended upon Macedonia. These were some of the chief branches of the continental Celts.

As for the people who lived in Ireland and Britain, in the 6th Century BC the Celts undertook a voyage from Massilia past Gibraltar, sailing the Atlantic coast to Tartessus. This voyage, probably not the first of its type, marks the first time that the classical world learned of two islands, Ierne and Albion — Greek forms for Ireland and the more poetic synonyms for England it is possible that Carthaginian explorers touched at these isles. What is more generally known is the voyage of Pytheas of Massilia, about 325 BC. He refers to these islands as the *Preitanic Islands* (*Preitanic* = British). This name is a misunderstanding of the Welsh word *Prydain*, which the Latins mispronounced as *Britannia*.

Though textual sources begin as early as the 6th Century BC, it is thought that the earliest Celts migrated into the lands where classical writers found them toward the end of the Quaternary Ice Age. By the ninth millennium BC, primitive hunters and fishers had spread across Europe. Then in the fourth millennium, Neolithic wanderers spread from the western Mediterranean along the Atlantic to the British Isles. By the

beginning of the second millennium BC, the Celts had spread across Europe and had begun to trade and use metals.

*The Celts*, T.G.E. Powell, New York, Thomas and Hudson, 1980

## Celtic Goddesses

Some of the Celtic goddesses were spirits of fertility while others were bringers of death. What readers of Celtic mythology will notice is that they seem to have multiple personalities. In some cases, for example, three goddesses shared the same domain. Brigid, Anu, and Danu were considered deities of fertility and prosperity. Anu and Danu were generally confused with one another; they were his mothers of the gods. Brigid, very similar to them, was considered to watch over childbirth. It was said that she brought plentiful food to houses where the vessel, leaving as a token of her presence a footprint in the hearth ashes.

Other threefold goddesses ruled in battle. There was the Morrigan — or Morrighu, which means "Great Queen." — Badb (crow), and Macha, also a sort of crow whose food was the heads of warriors killed in battle. These goddesses caused confusion in armies of enemies of their human favorites. Sometimes they materialized in animal form to persecute one particular fighter. For example, when Cuchulain defended a fort against the many challengers that Queen Medb sent against him, the Morrigan wound about his legs in the form of an eel and then she changed to a wolf, frightening herds of cattle into stampeding him.

Something similar is happening, but at a more advanced stage, in the well-known Orion nebula. We see the bright young blue-white giants of the Orion nebula at a presumably later stage of development, after the cocoon has broken up. Eventually, to judge from the evidence of still older clusters, they will begin to draw apart and separate in space, as the older stars in the Orion accumulation are already doing.

*Monsters in the Sky* Philip Malfer, 1976

## The Sideways Islands

The island arc is a recurrent feature of the world's geography. It consists of a row of islands that usually form an arc across a body of water. The United States includes such an island arc, the Aleutians, which extend from southwestern Alaska across the northern Pacific almost to the Kamchatka Peninsula. Another such arc starts from the southern tip of that peninsula, and curves southward, including the Japanese islands, the Ryukyus, and Taiwan. Geological continuity with the Asian mainland indicates that these islands have split off from Asia and drifted to the east. Two smaller island arcs exist in the western hemisphere, where material from the Pacific basin has been pushed eastward by the forces of plate tectonics until they have invaded the Atlantic. These are the Lesser Antilles, in the eastern Caribbean, and the barren, frigid islands that extend

from the southern tip of South America towards Antarctica.

An island arc indicates a place where an oceanic plate is being forced against another plate, and is pushed under it, subducting back downward into the earth's mantle.

Once, in the earth's past, an island arc apparently got caught between two continental plates that drifted towards each other. Ever since the Mesozoic, India has been drifting north and east from Africa, from which it split off at some time in the distant past. For many millions of years India was an island continent, but eventually it ran into Asia, and has been pushing against the largest of the earth's plates ever since. This pressure has produced, on the border between the two plates, the Himalaya Mountains, the earth's highest.

At one time there seems to have existed an island arc between the Indian and Asian plates. As these plates plowed into each other, the islands were torn off their side. What is left is Kohistan, an almost unrecognizable district in northern Pakistan, southward of the Kerekerum range and north of Islamabad, the country's capital. Thirty kilometers at rock, which in most of the earth is arranged vertically, lies on its side in Kohistan.

Kohistan is geologically similar to the Bushveldt Complex in South Africa, the remnant of a much older island arc. A mere 100 million years ago the geology of Kohistan might have looked something like the Aleu-

tians of the present day, but the Bushveldt Complex dates back 1,950 million years. This region, in the Transvaal, is rich in platinum, chromium, and other important minerals. If Kohistan should prove to be similar in this respect as well, one of the poorest countries in Asia has inherited a real windfall from the former island arc.

*New Scientist*, 25 January 1981

## Pickled Pollah Rhinoceros

Take one dead male woolly rhinoceros (*Coelodonta antiquitatis*) and completely immerse in salt swamp. Make sure that there are oil deposits in the vicinity so that the animal will be preserved in a mixture of oil and brine. Let it ram in for about thirty thousand years, or until the heavy tarry coat has dropped off the skin and formed a wringing about the animal. Remove the animal from the pickling mixture, and the skin from the rhino mount the animal, using techniques appropriate to contemporary mammals, in the Zoological Museum of Krakow, Poland.

Be very careful to get the mixture exact. In this example, another specimen was found nearby, in apparently identical surroundings, but with nothing other than the skeleton remaining.

Next, a recipe for freeze dried bison, a sample of which may be seen in the Smithsonian Museum.

*The New York Times*, 1972

Most powerful among the goddesses was Maeve, for whom Cu Chulainn's enemy was named. Like the queen, she was ruler and warrior. A prehistoric mound called Maeve's Lump, near Sligo, was probably a site of ancient Maeve worship dating from about 2500 B.C., and was built, according to archeologists, by the Neolithic forebears of the Celts. As morrha and destroyer, Maeve was very much akin to the triple goddesses of other Indo-European mythologies, which were portrayed as having both a bright and dark side.

*The Flowering of Ireland: Saints, Scholars, and Kings*, Katherine Schemm, Little Brown, 1981

## The Tuatha de Danaan

The Tuatha de Danaan, or Children of Dana (one of the aspects of the Triple Goddess, arrived in Ireland with four gods, according to the medieval account *Lebor Gabala*. These included the *Lia Fail*, or coronation stone, which screamed when the rightful king set foot upon it; the spear of Lug, which fought by itself; the sword of Nuada, which slew its prey at the first touch; and the children at the Dagda, which perpetually kept itself full. Lug, Nuada, and the Dagda were Celtic gods, Lug a heroic young chieftain, the Dagda a powerful fertility deity. When they landed on Ireland's shores, the Tuatha burned their ships so that the enemy might not see them, and that they might not be tempted to return home. They wrapped themselves in a black fog and marched inland against previous invaders, the Fir Bolg (possibly, "Belgian men"), who found them on a mountain in

Sligo. The Fir Bolg challenged them to battle, and Meivra, the "Plain at Pillars," became the site of a battle greater than any in Ireland before. After four days, those of the Fir Bolg who were not killed were captured to the outermost islands.

The Tuatha were also assailed by Fomorians, savage creatures some archeologists now believe might have been relics of a pre-Celtic pantheon. Time and again, the Fomorians came out of the sea to attack people. Again the Tuatha fought at Meivra. Every warrior was asked to contribute something to the struggle. Especially powerful was Dianocht, the physician, who said he would heal his slain, provided they had not been beheaded or had their spines severed.

Against them was the Fomorion champion, Balor of the One Eye. His eye opened only on the battlefield, when four men thrust a handle through it. Once the lid was raised, thousands of men died from the poisonous fumes it emitted. During the second battle at Meivra, Balor was challenged by the young warrior god, Lug. He opened his eye the better to see his challenger, and a sling stone struck him in it, thrusting the poisonous eye out the back of his head.

After Balor's death and the deaths of many Fomorians, the few survivors were driven back into the sea, from which they have never emerged again.

*The Flowering of Ireland: Saints, Scholars, and Kings*, Katherine Schemm, Little Brown, 1981

## Stone Circles

Geoffrey at Monmouth, British antiquary and spectacular raconteur, wrote in his 1136 epic, *History of the Kings of Britain*,

that Merlin moved the "Giant's Dance" from Mount Killaraus in Ireland to Salisbury Plain, where it became known as Stonehenge. Ambrosius and Uther Pendragon are said to be buried under it. These signs indeed come from the Irish-Wessex trade-route. In fact, if Killaraus is the same place as Kildare, there are several stone circles there that are quite earlier to those in Wessex where Stonehenge lies.

Without considering any further what the uses of stone circles were or may have been for what one would like to believe they were), we do know that at the vast numbers of stone circles in Celtic countries, the majority of large open stone circles in Britain may be found along its west coast, particularly in England in Cumbria and Cornwall. Outlying examples are found on the east coast of Ireland and up north in the Orkneys.

How did these circles get to their sites? For Neolithic man, water travel was a far easier than travel through dense, trackless forests and swamps. Like settlers and traders, the sea along the western shores carried the great menhirs and dolmens to Brittany or Ireland, or to the Orkneys. Along these shores can be found megalithic remains.

It is certain that dugout canoes were unsuitable for travel and trade in these waters, which can be extremely treacherous — let alone for transport of great stones. Experiments by modern archeologists hint that timber framed vessels as long as eight meters and capable of carrying up to ten persons ninety miles a day may have been used. These boats had two advantages: they were easy to build and easy to beach.

*The Stone Circles of the British Isles*, Audrey Burl, Yale University Press, 1979

# Film & Television

## HEAVY METAL

**Screenplay:** Producer: Leonard Maltin

**Producer:** John Badham

**Director:** David Peterson

**Screenplay:** Dan Goddard & Len Brown

**Production Design:** Michael Goode

**Musica:** Elmer Bernstein

**Original Art and Design:** Richard Corben, Angus

Mafia, Dan O'Bannon, Thomas Wartenberg

& Boris Welford

A few years back, a new magazine hit the science fiction/fantasy stands which promised a lot. The public was led to believe that it would contain the best in new, off-beat, dazzling adult stories and art. An Americanization of the French *Metal Hurlant* supposedly would deliver the finest in European graphic stories, translating into English the stuff of wonder and amazement which we had never seen before.

Unfortunately, the promises did not quite match anyone's expectations.

Now, Columbia Pictures offers to "take you beyond the future to a universe you've never seen before." The universe is the film *Heavy Metal*, and once again, the promises do not quite match anyone's expectations. Do not get me wrong — much of *Heavy Metal* is very good, made up of a number of short features, the film offers a great deal of excellent moments. Good moments, however, do not necessarily make a good film make.

*Heavy Metal* starts out with a bang. The opening titles are truly impressive. From this splash of color and music, the audience is whisked into a segment which features an astronaut who pilots a snazzy silver sports car down through the atmosphere, making his final touchdown landing in front of his bouse. It is fairly festive, happy stuff, accompanied by a blaring, but well-paced rock piece by the Atlanta-based rock 'n' roll band Riggs. Upon entering the house, he is greeted by his daughter to whom he shows something he has brought back from space. What he has brought back is a green orb which proceeds to consume him in a grisly fashion, and then chase his terrified daughter through the house.

The orb corners the girl in another room, and begins to tell her its tale. It is the Loch-nar, the sum of all evils in the universe. Supposedly, its power infects all time, all axes and dimensions. To some it is a treat, sure, to some a god, to others a double or be treated with no regard — but it is invincible, evil, and the film's narrator.

Thus does *Heavy Metal* find its framing device. Unfortunately, it is a weak frame which in the end makes no sense at all. The orb is evil, and yet rarely does it do anything evil. It watches over a number of senseless happenings, and a few silly ones, but it evidences very little true evil.

Beyond the minor problems of the frame, the film is not even better, the major problem is that the animation of the frame

is the weakest in the film. Whereas some of the art in the various vignettes is quite good, every return to the frame is a clunking reminder to the eyes that something is not quite right.

What else is not right is the writing. All of the stories which make up *Heavy Metal* are stock, shallow stories. Outside of cab-driver Harry Canyon, there are no characters which involve us in their tale — none that we feel any sympathy for or particular bond with. Callous, empty, banal or simply mediocre, the people (rebots, mensters, warriors, drugged-out aliens, etc.) who populate the *Heavy Metal* film do not concern us.



Worse than the characters, however, are the tales through which they move. All of the stories are emblematic, as much so that most people's reactions to even the most "frightening" sequences have been "So what?" Some of the stories do not even end; they simply wander off into pointlessness, with the green orb popping up suddenly to gloat over how evil it is — even though most of the time it really is not involved in the action.

The final death knell, however, is the closing story of *Terme the Defender*. The last of a race of immortalists (or gods, or warriors, or looter-freaks — we're not told which), she is given the task of avenging a slain people. *Terme* silently accepts her mission, and then rides out on her big cute ride to do her avenging. She kills three men nearby, but then is captured rather easily, tortured by the villain, and thrown into a pit to rot. Her big menages to escape and save her. She is finally confronted by the master villain, who attaches a little buzzsaw to his mechanical hand and attacks her. She has a sword which appears to be three feet in length — his weapon is maybe five inches long — and yet he slashes her repeatedly, while she cannot even nick him. It takes a bite in the villain's leg by her bird to distract him long enough for *Terme* to win.

For the most part, although the re-scoping in the piece looks quite good, the longest segment of the movie is a dragging, laughable bore.

Still, there are some good bits. The New York cabbie, the cake snoring aliens, the bomber filled with zombies, Coprin *Sierren*, and even some of Richard Corben's *Den* come across very well. It is only the attempt to jumble them all together which injures the film. The pieces picked for the film simply do

not mesh together well. The framing device used to unite them falls apart under the slightest analysis. The rock music picked for the movie is competent but not inspired. It is merely background which neither enhances nor hinders, it is ornamental, not functional, which, sad to say, basically ruins up the entire movie.

*Heavy Metal* is an uneven, empty movie. Like so much modern entertainment, it is rough, violent, sexy and colorful, but also pretentious and pointless. In the end, the new Disney release *Fox and Hound* comes across more favorably, since it lacks the usual Disney breed of silliness, no violence becomes much more frightening because the audience cares about the characters, whereas there isn't anyone or anything we care about in *Heavy Metal*.

Sadly, what could have been a true boost for animation in this country is a weak, opportunistic failure, put together with very little care and no love at all.

Christopher John

**CHICHEVACHE** (continued from page 14)

me and then backed out of the tunnel into the open air.

We were on a hillside. "Run!" I said. "It may change its mind." We ran until we were near to dropping, down slopes, up slopes, across flat stretches at thick heather that tangled our feet and trapped us. Finally, we collapsed together on the sword. For a long time we could do nothing but gasp in the early morning air.

"The sun's coming up," I finally said. "I think we're safe now."

"You didn't kill the monster!" She said. There was no tone of accusation, it was just a statement.

"Are you disappointed?"

"I'm awed. That's enough." I looked at her appreciatively for the first time. Despite the torn and muddy gown and the disheveled hair so thick with dirt that I couldn't tell its color, she was quite attractive. "I've a horse at the inn in town," I said. "Your husband is probably still riding for Caerleon. With luck, we'll be able to meet him on the road when he returns with Lancelot."

"Lancelot?"

"Surely you've heard of him. He's one of Arthur's better knights. His methods are more orthodox than mine."

She took my hand again. "You needn't worry that I'll tell my husband of your 'unorthodox' methods. In your own way, you did rescue me. For that, I'm grateful."

And she, she, she really was. She lay back on the grass, smiling up at me, smiling a very peculiar, very gentle smile. How could I resist such a request?

A close brush with mortality is a time remedy for any delusions of morality that a person may harbor. My quest was more successful than I had hoped. Further, Lancelot will be only too happy to "finish" the job by slaying me and slaying Chichevache. He's good at his sort of thing. And in that way he can get his honour back without having to slay my knight. Oh, he won't see it that way at first, but I feel confident that I can change his mind. Each sort of virtue has its own reward. ■■

# Media

## Continued Next Year: Stay Tuned for Part II

The flip-flop is probably the most ironic and regular come-uppance mechanism in the universe. Harlan Ellison asserted that he is very much in business as a writer of fantasy fiction since reality and fantasy have flip-flopped, occupied each others' positions, in the 1970's and 80's.

It is also a convenient way to describe how the thrusters of programming for television and for film have swapped places in the space of the past decade. The chess pieces of the game responsible for this switch can be recognized as Sequel-Think, Mini-Series, and a concept that goes a little further back, the Big Lie. While theatrical films try to go the TV route with sequel after sequel, the so-called TV "mini-series" attempts to identify with a film-like "epic" format — for a medium frightened witless by true epic scale.

Independent fictional narratives for film are finding less and less shrift at the box office recently — at least, it seems that way, faking a conspiracy in some clandestine meeting hall beneath Hollywood's corridors of power). Despite 1987's record grosses for summer films, the paucity of original screenplay material is massive, if you don't believe it, just check out how the barrol is scraped to fill that category, come Oscar-time. Most screenplays left face it are either stolen from Wilfrid Krumpholtz ("adapted"), stolen from other films (e.g., the tidal wave of imitative garbage that came in the wake of *Star Wars*), or remakes of older favorites ("updates" for ex-sequals to previous track stars). The series approach has recently become a vogue not only in film, but in genre publishing, in both cases, chrysalid story concepts are viewed in favor of something possessing a financial history that the moguls who control both industries can trust.

Does anyone remember what the anthology format did for TV drama? It produced the larger part of the medium's most time-worthy work. There are few contemporary character series foxing that old antidote, the western that have lasted as long in syndication as have *Outer Limits* and *Twilight Zone*, yet somehow the anthology series became voluntary euthanasia for TV producers, who became convinced viewers desired characters with whom they could identify week after week. But the idea of "audience identification" has become corrupted, today, it means exposure to series characters who repeatedly do things to stupid, or so amoral, that the viewer is compelled to watch the show regularly to reinforce his own self-image in the face of fairytales excess.

The oster concept is now dying out in film. The ugliest tradition — mirrored, unfortunately, by Coppola's *Godfather* films — is the production of sequels so devoid of individual identity that they are assigned mere numbers to differentiate them: *Malween II*, *Friday 13th II*, *It's a Wonderful Life*, *Saturday the 14th*, is upping it, *Superman III*, ad nauseum.

To try to consider the TV flip-side of this phenomenon seriously is laughable, since

not one of the mini-series that chased the success of *Roots* has ever succeeded in evoking the scope of a theatrical film — though they can ape the lavish monetary waste of the big guys. It is not just the physical limitations of TV or a viewing device that crushes the companion, but the watering-down of drama and the homeless padding of soap opera staples that must inevitably cater to the dictates of standards and practices — the censors.

Likewise, "sarlit" films deal in progressively blander plot contrivance to avoid diluting their mass appeal, censoring themselves in pursuit of the all-important PG rating. As with TV series, substance is overridden by pyrotechnics, and even these are rarely conclusive, since that's always another episode over to come. Best of all, no film is from a multimillion dollar commercial for the next film in the serial.

Of course, film serials are nothing new, either. But the difference between pulpoid ball-films like *The Purple Monster Strikes* and today's episodic wonder is that the former did not operate by plotting rules outlined by some forty years, while current pulpoids exhibit no sense of proportion whatsoever at putting technical polish and story near-deathism side-by-side. This is where the Big Lie steps to center-screen, assuring the viewer that the same old song 'n' dance is something dynamically fresh and revolutionary. Failure to recycle film chaff from the wars years interestingly can be defanged by the hoary "homage" defense; success with unoriginal elements can similarly be excused by the warcry, "Well, ain't we wonders, we must've stroked some Common Chord in the Great American Viewing Public!"

Broadly speaking, then, a startling number of new films are *old* films — if not straight sequels, then follow-ups to the books and prior films to which they owe their existence. Many such film try to key the "timeless" feel by referring to themselves in classic, genre-book terms: *Superman* is announced as a "trilogy," like the *Omen* films, and *Star Wars*, with its characteristic overkill, is a trilogy of trilogies. Episodic TV has been defined as "shows at the end of which everything must be as it was in the beginning," and once current TV steals source material even more freely from movies, the dividing line between them gets ever foggy. The serial imperative governs more production dollars lavishly, victimizing original screenplays.

Serial films are the kind that "key into and reinforce the subconscious imagery that forms the cultural matrix of mass psychology," according to Norman Spinrad, as opposed to "the kind that call your attention to what's really going on — and freaks people out."

And what were those record-grassing summer films? Whom, barn, *Superman II* and *Raiders of the Lost Ark*. With movieks like those secent television approaches, the presence of advertising on theatre screens becomes just a little bit creepy.

David J. Schow



# Books

**Starpinner**, Dale Aycock, Leisure Books, \$2.25

**This House Between Worlds**, Marion Zimmer Bradley, Del Rey Books, \$2.50  
**Systemic Shock**, Darrin Ing, Ace Books, \$2.50

**Dream Park**, Larry Niven & Steven Barnes, Ace Books, \$6.95 (trade paperback)  
**Octagon**, Fred Saberhagen, Ace Books, \$2.75

**The Majestic Bucksteers**, L. Neil Smith, Del Rey Books, \$2.25

**Schrodinger's Cat** ft: Robert Anton Wilson, Pocket Books, \$2.50

**Shadow of the Swans**, M. K. Wien, Bantam Books, \$2.75

According to Alexei Panshin, there was a time in the late athen when everyone seemed to be writing athen about funny robots. These days, everyone seems to be writing stories about gaming. It will be interesting to see whether this is simply the fad of the moment or an enduring trend.

The first of these athen is Larry Niven and Steven Barnes' *Dream Park*. The *Dream Park* is a conception which should excite the imagination of every FRP player — an amusement park where customers may spend days or weeks as part of a programmed adventure. Holographic technology and a plotline conceived by a "Game Master" are used to produce a convincing adventure to enrich the imagination of the player. The adventure takes place on a 120-acre lot that has been elaborately set and programmed by the staff. It is an amusement park of the future.

The plot of *Dream Park* is a mystery on two levels: first, there is the mystery of the adventure to solve. *Dream Park* adventures are what FRPers call "pocket universes"; they each take place in a universe set up by a gamesmaster for the purpose of running a single adventure, each universe having rules and restrictions of its own. In addition to taking part in the adventure, the players must discover and apply the magical laws that operate in that universe. In *Dream Park*, the universe is derived from the myths of what has to be the most absurd cosmos conceived by the mind of man — that of the Cargo Cult. I wish doctors mimicking Sikorsky helicopters out of the sky and so forth. A group of malevolent Cargo Cultists have taken over most of New Guinea and now threaten to conquer the rest of the world. With the aid of the last remaining free tribe of the island, the Inuit European adventurers must recover a secret weapon from the Guineans and make the world safe once more for democracy (*Raiders of the Lost Archipelago*).

On the other level, *Dream Park* is a murder mystery. One of the staff members of the park has been murdered and secret technological discovery of the park's owning corporation stolen. The Chief of Security for

Dream Park must discover the culprit and recover the invention; all evidence indicates that one of the adventurers has committed the deed. Thus, the Chief must join the adventure and play in it while attempting to determine the identity of the criminal.

*Dream Park* is Niven's best novel in a long time. It shows flair and imagination not evident in, for example, *The Magic Goes Away*; the multi-level plot is more than intriguing enough to hold the reader's attention. Too, the premise of the adventure is exceptionally funny, though Niven never plays it for laughs. All told, *Dream Park* is even worth the coat of the trade paperback (which, thoughtfully, is not padded out with bad art as so many other trades seem to be).

Oregon is Sabertooth's coming novel. It deals explicitly with *Starwars*, flying Buffalo's popular play-by-mail science fiction game (though Sabertooth renames flying Buffalo "Berserkers, Inc."). The protagonist is Alax Barrow, a man recently out of the armed forces, who goes to visit his uncle, Robert Gregory. Gregory has made his fortune in computers and applications, and introduces Barrow to the game of *Starwars*. Gregory wants to covertly contact an old friend in New Mexico, and asks his nephew there, ostensibly to visit Berserkers, Inc., to source them out about investing in the company's something Rick Loomis would, I'm sure, be happy to have happen.

Barrow decides to take over a position in a *Starwars* game, and shortly discovers that someone is killing his opponents. While he is in bed with a friend, a robot enters his room and kills his companion, apparently killing the wrong opponent. Barrow files for his life, and is shortly sought by the police in connection with the murder. It becomes clear that the *Starwars* game, Gregory and his friend in New Mexico, and the murders are all related. Barrow must discover what's going on while preserving his life. A easy task when all the computers on the planet seem linked in some bizarre conspiracy against him.

Oregon is a good mystery novel which explores a rather interesting theme: the idea that a clever programmer can manipulate records and programs in our computer-based world to his own ends. Sabertooth's prose in Oregon is somewhat livelier than in his previous style-neutral novels — evidence that he continues to develop as a writer.

Marion Zimmer Bradley's *The House Between Worlds* also deals with gaming, though less explicitly than *Dream Park* or Oregon. The protagonist, Fenton, is a graduate student in parapsychology experimenting with drugs which might trigger paranormal responses. The drugs, in fact, trigger out of body experience; Fenton discovers that while out of the body he may travel to another universe as a "wispeman," a ghost with limited ability to manipulate solid objects. The universe to which he travels proves to be a sort of Land of Faerie, inhabited by an Elven people called the AIs. They are under attack from a third universe linked both to their own and to ours, should its third universe's attack be successful, our own will also come under attack. Consequently, Fenton must act to save both the AIs and earth. Simultaneously, he must deal

with his own initial disbelief and that of his co-workers in parapsychology.

Goring enters when it is discovered that a somewhat noble group of Guardians guard the gates between worlds to prevent the use of the gates by one world to inflict aggression on another. To while away the time they naturally play D&D; the protagonist speculates that they might have introduced D&D to our world in order to gain helpers and acculturate people to the idea of fantasy and multiple universes. One wonders how Gyges and Amoson would feel about this possible threat to their copyright.

*The House Between Worlds* is a pleasant fantasy with more action than is usual in a Bradley novel. Since Bradley stopped writing Darkover stories, her writing has suffered, she hasn't been able to develop a theme as interesting as Darkover. In *House*, she's discovered her voice again. It is recommended.

L. Neil Smith's *Her Magistries*. Bucketeers is a very nice book which you should purchase at once. It takes place on the planet of Sodda Lydie, in particular its Empire of Great Foddu, specifically the city of Marhaa, all of which are inhabited by a bisexual tripod race called the Lemvin. The protagonist is Myrmysir Offo Woom, a surmated third sex paracasteinist doctor in the service of Their Magesties' Bucketeers. A civil service which combines the functions of policeman and fireman. The technology is late 19th Century or early 20th; gun fighting has been recently replaced by electricity, the first steam automobiles are on the road.

Szelen Radu Rimous, a renowned professor at natural philosophy, is blown up by a bomb while giving a lecture on the subject of economic evolution, a heretical and unpopular idea ("descended from capitalism, a indeed if Bucketeers-Inquiry May, with Myrmys as a companion, are assigned to the case and instructed to use the new-fangled concepts of scientific detection and deduction to solve it. And solve it May does, with the flair of a Holmes).

*Bucketeers* is an appealing novel, for three reasons: first, the character of the alien, who are very human while remaining very alien; second, the Victorian character of their civilization; and third, the apparent verve and enjoyment with which Smith writes. It also has the advantage that Smith had apparently decided that preaching is not the best way to get his ideas across; *Bucketeers* contains fewer long passages talking about politics than Smith's previous novels. The single such passage — in which the protagonist discusses evolution with a religious bigot — is, in fact, enjoyable rather than deadening. Smith is improving.

Dean Ing's *Systemic Shock* is a World War II novel. Actually, it calls it WWII, but WWII is depicted as a brief exchange of a single nuclear apocryph between the Soviets and the Free World. WWII is the biggie, the one where no holds are barred.

*Systemic Shock* is primarily a novel about technology, in this case about the technology of destruction. Ing depicts the efforts not only of the devastating weapons we have already developed, but ones out to be developed in the future — biological, chemical, airborne and submarine. It has a plot to be sure. Ted Quantrell is on a hiking

expedition in the Appalachians when the first strike hits, and mongers to avoid both the initial radiation and the initial pandemic.

One thing leads to another, and he winds up in WWII's equivalent of the OSS, his primary mission being counterintelligence within the US. Naturally, this consists mostly of assassinations ordered by an American government becoming increasingly tyrannical, as governments tend to do under the pressures of war.

Despite the vagaries of the plot, it is clearly incidental to the main purpose of the novel, to tell the story of WWII. While Ing's technology is interesting and his history makes for fascinating reading, the book is not fast. Damon Knight claims on his cover tentatively "plausible." There's a limit to how much fiction a nation can take and continue to fight, and the destruction wrought by a full-scale nuclear attack would cause havoc orders of magnitude greater than that inflicted by any previous war. To expect any country to continue to function at the level posited by Ing is simply silly. The fact that the story is less than plausible does not detract from its value. *Systemic Shock* is still an interesting book, albeit not far the faint-hearted.

Robert Anton Wilson's *Schrodinger's Cat II: The Harming Pigeons* is the third in his hilarious, philosophically insightful, and bizarre series. The three novels all deal with modern physics, epistemology, alternate realities, and witchcraft, in which Wilson believes (or professes to believe). All three novels take place in an alternate universe (and some variations thereof which is similar to our own). Viewpoint jumps from character to character and even from universes to universes; events do not occur sequentially but apparently at random.

All of this is meant to illustrate Wilson's assertion that a objective reality does not exist; that the observer influences reality through his observation. Wilson is attempting to generalize from the Uncertainty Principle (which says something of the sort) to the macroscopic world, a philosophically interesting but scientifically dangerous idea. In essence, he claims, we each live in a reality of our own construction which interacts with the realities of others, but no objective reality can or does exist. Telling a story in a disjointed manner, jumping from mindset to mindset is therefore rather natural.

*Schrodinger's Cat II* deals primarily with the ontological idea that human beings are primates and that human societies exhibit many of the features of primate behavior which more primitive primates also exhibit. *Schrodinger's Cat II* deals mostly with questions of epistemology. *Schrodinger's Cat II* considers the question of value: what gives a good or service value? What societal considerations give money value? Wilson's conclusion, of course, is that it's all a magnificent joke — as are his novels.

*Schrodinger's Cat III* proves once again that Wilson is one of the best and most interesting writers of whom science fiction can boast. Above I've made it sound like the series is intellectually tough sledding, and in part it is. At the same time, however, it's exceptionally funny. Wilson's style is unique (though heavily influenced by Joyce), his



# Games

## Star Patrol

**Design:** Michael Scott Kumick, Norland, Russia.  
64-page rules booklet, two 22" x 34" display sheet of cardboard cut-out figures, 6 polyhedral dice, box.  
Gamescience, \$15.00

And to parsivally rate a time-honored niche, many role-playing games can be judged by their covers. Consider the starchy look of a bleak, forbidding planet. A spaceship, bound elsewhere, streaks between three orange and yellow moons. Three tigers dominates the foreground: a short, bipedal feline, a human male, and a human female. All are firing angry weapons, though in widely disparate directions. The green-goggled feline, clad in fondcloth, plays the noble savage to perfection, snarling his rage at the unseen enemy. The helmeted man reacts in either shock or anger, and protectively drapes his arm around the woman. The woman, whose red hair is unbound and whose eyes are unshielded, sports a damnable exposure of cleavage. The emblem of the Star Patrol — whatever that is — is superimposed in halo above the moon's head.

We can ignore the woman, who is pictured for the benefit of adventure gamers' largely male clientele, and we need not search for Freudian implications in any of the facial expressions, as the cover is drawn in a style which does not allow for the ready incorporation of subtle psychological implications. The new weapons, however, is highly significant. This motif indicates that the combat system is intended to serve as the focal point for most adventures. That the woman's angry weapon fires a blue ray and the man's red one is a more cryptic clue. The guns are not part of his-and-hers set, as the feline's gun also projects red, therefore, the color differentiation translates to an extensive weapon list. That the feline is preeminent in the two human characters informs the player that non-human characters are possible in the game end, in some cases, encouraged.

The presence of the moons and the earthly landscape are obvious symbols for star and planetary generation systems. (There is no graphic reference to the emphasis planets, but surely carbon-based life is not expected to frequent stars.) The absence of any sign of civilization corresponds to a lack of rules for population centers and interbeing interaction. The design of the spaceship — that trifling not the usual phallic symbol with fins — shows superior taste and provides an interesting ship-to-ship combat and movement system. The Star Patrol emblem misleads us into thinking that all campaigns necessarily exist in a similar universe, the illustrator should have realized that artistic license has no place in symbology.

This picture's thousands words are exhausted before the game has been adequately described. *Star Patrol* is a rather sparse collection of loosely connected sub-systems. These systems are often clerical and tables explained by the simplest of rules. The designers do not appear to have made any real

effort to gather the various parts together, and have left puzzling gaps in the overall structure. Computers, for instance, are virtually ignored, though robots — which are no more than specialized computers with mechanical attachments — can be used as non-player or player characters. If the rationale for the game's future use seems unconvincingly underlined, veering erratically from "hard" science fiction to space opera and bank again. There is nothing intrinsically wrong with combining these two science fiction genres; it just has to be done more carefully than it has been here, with the opportunistic element impairing the credibility of some of the scientific extrapolations.

The simplicity of the design is, in many ways, a strong point. It makes the concepts easy to absorb, and secures much of the obscurity in the rules writing, and offers a refreshing contrast to the convolutions of several other role-playing games. If firmly believe that the theoretical "best" role-playing game will have a minimum of rules to allow a maximum of role-playing. Yet, I mention to design more or less complex role-playing games. However, the game is unifying as a whole, because the referee is forced to invent his own solutions to far too many basic design omissions. A simple role-playing game should convey an extraordinary vehicle for the novice. Not so with *Star Patrol*, which omits on imprudent, instinctive grasp of the ins and outs of role-playing on the part of the players.

The character generation system uses the traditional six-sided die rolled in three six-sided dice. Strength, dexterity and constitution define the character physically; morality, freedom, intelligence and personality (read charisma) define him mentally; and luck gives the referee an excuse to exorcise the character from the more awkward situations into which he blunders. A series of percentile rolls define everything from fecundity (you too can be a hexped) to perceived technological level of civilization (brilliant home world gravity to extraordinary powers). A special capabilities table allows a character to have "cyborg replacements," psychic powers, and heightened natural sensory equipment. The problem with the randomness of this system — philosophical quibbles aside — is that peculiarities such as trisexual humans with the abilities of mind control and a feeling for the infrared part of the spectrum occur without explanation. If the system is to reward the better die-roller (an evil hardly unique to this game), it should explain why his character is what it is. Supposedly, this is essential for role-playing as it is to fiction.

The professions are, basically, character classes. Soldier, engineer, scientist, craftsman and other (read jack-of-all-trades) are further divided into ten skills each, with some overlap. Players who hope to emulate such stock science fiction characters as the factor (Paul Anderson's *Dominic Flendry*), or the diplomat (Keith Laumer's *Rebel*) will have to invent those professions from scratch. This lack in especially perplexing, as Anderson's novel are cited in the bibliography. The players will not be much better off even if they do choose one of the

regular professions. Though progression in skill levels is carefully and well explained, the use of skills is reserved for only about one-fifth of them.

Creatures and robots are generated in roughly the same way: the series of random-draws generate random numbers for a number of attributes, and what amounts to combat capabilities. The choice of robot attributes is pretty good, however, the concept of completely randomly generated robots is a silly one. Robots are mentioned and nonrandomly made by man for specific uses. Nonrandom robots are not going to be found out on the mesa, and robots with air cushion locomotion are not designed for the off-road building. This problem repeats throughout the design: the chart and table-oriented systems suffer from internal illogic, which could have been remedied by suggesting rolls in succession or by providing guidelines on to what combinations of attributes are permitted or suggested for play.

Creature creation is objectionable for a wholly different reason. This and product is indistinguishable from a monster generated for *D&D*. Magical powers are now passed off as the wonders of evolution, which means we get such Sorcererly night specials as fire breathing, mind fires, energy and force aura, etc. There are for more plausible — not to mention strange — abilities which are truly wonders of evolution, and they don't all happen to be combat abilities.

I am also dubious about character coming into constant contact with potentially dangerous creatures that have to be blown away or stunned. If we accept the premise that life has evolved on an extremely flat planet, then the beasts proposed by the creature creation system will be incredibly rare. To propose that player characters, out of several trillion sentient beings, shall find more than one of those lifeforms during a decade — let alone a year — is a statistical absurdity. If the characters must be battle, let them take care of their sentient beings. Such beings can be infinitely more nefarious, more interesting, and the risk of adopting a fantasy motif unsuited for science fiction is avoided.

Statistics may well be an inevitability in science fiction role-playing games, though they, too, are probably left over from fantasy. The human brain produces an extremely limited voltage, which could allow for clairvoyance or telepathy, but makes telekinesis and telekinesis hard to explain as anything but magic. Precognition is a gallon drum of worms, its existence presupposes either predestination or limited forward time travel, which are fascinating topics which have too little to do with the merits of *Star Patrol* to be worth pursuing at present. Suffice to say that the genetics system is the most original one to be found in any of role-playing game, and in quite functional.

The character movement and gravity systems are quite realistic, and do not chew up vast amounts of playing time if a calculator is at hand. Both are more detailed than they could have been, but this is the prime paid for emphasizing the combat system.

The text preface to the combat system ingeniously informs the reader that the best adventures are those that stress problem-

solving in lieu of danger, which tells him immediately that this combat system is the crux of the game. If the designers have skimped a bit on any portion of the rules, they more than make up for it here. They subsume the fantasy syndrome of trying to catalogue every known weapon in existence, starting with rock and club. The mechanics are not unlike miniature's man-to-man combat rules, encompassing initiative, encumbrance, hit points and APVs of all shapes and sizes. Players who like to vary the methods by which their aggressive instincts are expressed will be happy with this material for a long while.

The starship combat rules are easily one of the strongest features of the design. Its antecedents are in Lou Zocchi's *Athena Space* (which is also published by Gamescience), though this version benefits from ten years of sophistication in design techniques. Play is in a 6' square, first surface is such as a floor, ship movement is handled by a vector ruler, which is easily the most elegant solution to the two-dimensional vector problem (and could work for three dimensions, as soon as hologram technology is up to it). A ship display keeps track of the various locations and their damage states; a ship is generally eliminated by the loss of, say, the life support system (then by being smashed into icy-byty pieces). The text imparts the rather amusing information that one should move the ship model at least 870.8 meters when it jumps the minimum distance in hyperspace. This is only real drawback players might have with these rules is lack of access to a working calculator.

The core and handling of starships is discussed at length and, to be fair, the rationale is the equal of or better than its counterparts in any other science fiction role-playing game. What is never answered, as usual, is how itinerant adventurers ever gain command of a destroyer and maintain their authority.

Stellar and planetary generation systems are always in danger of becoming obsolete simply because those scientific theories are in a state of continuous change. Now that *Universe* and *Star Patrol* have attempted to reach current state-of-the-art, we can evaluate its role-playing game as simulations, rather than bizarre reinventions of science. Both games make about the same number of factual errors (*Star Patrol*'s major failing is that it does not allow for anomalies like the Alpha Centauri system), but *Star Patrol* is much more ambitious in scope. *Universe* has tremendous visual appeal. Take your pick.

Lastly, there is a scenario generator of sorts. The mistake of being too detailed is avoided this referee must be given some room to exercise his imagination, but *Traveler* embodies far superior work in this area.

The designers borrow extensively from popular science fiction, including such diverse data as Steiner disintegrator atomics and Merseian characteristic modifiers. This is a shame to please of literate butts fall sources are acknowledged, who may now compare with semi-official statistics for these creations of their favorite authors.

The text of this ruleset then degenerates into a debauched fifth cousin of the English

language, with occasional breaks for comic relief. Keith Laumer's "Groat" ("wear apala socks"), a character with the thermonuclear skill can "trouble-shoot thermonuclear systems, jury-rig tailfins, create new systems, and so on." Lessee, I take my lead-coated hairpin and...

The interior art is endearingly cartoonish, depicting the best in 1930's anti-anthropomorphic (including some cats with which Bugs Bunny would gladly share equal billing) and bug-eyed monsters. Also featured is the slowest missile ever fired.

*Star Patrol* is a failure as a game, largely because of its incomprehensibility. The designers display flashes of brilliance and talent for elegant development, but much less infrequently to make this a useable game. It is an excellent collection of ideas for role-playing, and I would recommend it highly to someone interested in an accessory for *Traveler*, *Space Opera*, or *Universe*. Role-playing is an elastic enough genre to permit a game to fail at its stated goal and to succeed as something else.

Soma readers will undoubtedly complain that this covers a rather lala-playing game, perhaps *Traveler*, the well high unreadable Pooch.

## Arma Law

Design: Kurt H. Fischer, Peter C. Tanton, Jr. & S. Coleman Fletcher  
32-page rules booklet, 36 chart sheets, ziplock bag, \$10.

## Spell Law

Design: Peter C. Tanton, Jr. & S. Coleman Fletcher  
8 Terry K. Amthor  
5-24 page rules booklets, 5 chart sheets, box, \$7.50  
Iron Crown Enterprises, \$7.50 per package

It was only a matter of time, looking back at the whole dreary business, before some role-playing company contracted *War at Europe* disease. The first outbreak occurred in the sleepy Great Lakes town of Lake Geneva, where TSR hobbies injected enough growth hormone into *D&D* to blow it into *Advanced D&D*, spanning no less than five volumes. The next outbreak came in New York, where Greg Costikyan and friends set to work on a ruleset to dwarf the *Encyclopedia Britannica*. (Delivery has been promised before the turn of the millennium.) Now, there is talk of a statewide quarantine in Virginia, where Iron Crown Enterprises (ICE) is (as cash customers) is methodically releasing a sub-system per year for a mammoth fantasy role-playing game. These three diverse entities have wholly subsumed to the "biggers is best" syndrome.

The *Arms Law* system is actually a hybrid by birth. It owes a large debt to its long-running "how it's done" realistic fantasy combat system argument. *Spell Law*'s ancestry is but more nebulous: there has always been a desire to do the "perfect" magic system, but very few have inveighed against the Van can concept of magic (which was borrowed, in part, for *D&D*'s a bad thing).

*Arms Law* is, surprisingly, an uncomplicated combat system with a very strong wargame flavor. The detail is confined to a separate chart for each weapon, which includes its effectiveness at that weapon against each of the twenty different types of armor. For pain and misery fans, this packs

is rounded out by the typical gruesome sets of critical hit tables.

The sequence breaks with tradition by placing magic in this leadoff spot. Magic is usually placed last as a balancing mechanism; proficient magicians are generally the most powerful characters to play. A good number of spells must be prepared in the course of several rounds, so we learn in *Spell Law*, but there are plenty of useful spells which can be cast with its waning time. Then come missiles, proceeding movement and hand-to-hand combat, in that order. Finally, characters orient themselves.

Orientation is a worthwhile innovation for fantasy combat. A character must try to orient himself when waking from sleep, after suffering a hard blow to the head, after reporting into the middle of a melee, etc. A character who fails to orient himself freezes as he fails to react to a threat of which he might have been peripherally aware (such as a sudden attack from his rear). This is not, perhaps, a painstakingly accurate re-creating of shock and the general confusion of battle, but that of the real thing, it is more readily acceptable.

The maneuver mechanism works in a similar fashion. The referee judges the difficulty of the player character's intended maneuver from "easy" to "aburd", and then rolls to see what actually happened. As with other partial to these two systems, the range of results is fairly predictable if a roll of between 06 and 95 is assumed. This low and high and rolls cause aspects curiously successful and abysmal results. Thus, a character who rolls less than 06 when attempting an aburd maneuver is likely to kill himself in an extremely embarrassing manner.

The actual combat mechanics are typical offense-adds/defense-subtracts percentile dice roll readouts. For those who have not studied *Advanced Role-Playing Gobbledygook*, this means that the attacker rolls the dice, adds his net modifier for weapons, skill, quickness, etc. and then subtracts the defender's net modifier. The appropriate chart is consulted, any damage recorded, and the two halves it again. Unusual rolls require that special chart be consulted.

Damage comes in two different forms: concussive and critical hits. Concussion hits, as the name implies, eventually result in the recipient being brain senseless. Critical hits do all sorts of unpleasant things to the victim, and are best not discussed in front of small children, nervous people, or a first hairy meal.

*Arms Law* claims to be a step forward in the field of realistic medieval combat. It documents the differences of specific weapons versus specific types of armor, but there are enough minor errors to keep it well off of perfection. Swords are listed as having an average weight of around 7 pounds, generally, the straight sword about 3 pounds, or approximately an eighth the wielder's body weight. This piece of misinformed reason finds argu in many supposed authoritative books on the subject. Full plate is an invention to be knocked unconscious, and is far worse than half-plate in this respect. Assuming ICE's and my definitions of full and half-plate are the same, their numbers are extreme. The voluminous padding adds a full

plate suit made heat prostration the greatest threat to the occupant, excepting a skilled opponent. Despite these and other minor objections, *Arms Law* is certainly the most technically accurate medieval combat simulation on the market.

The flaws in the play of the system are not so easily dismissed. The first is the need for constant reference among forty — fifty when *Spell Law* is used — charts. The most convenient arrangement, in which each player is entrusted with the charts for five or six weapons whilst the referee retains the critical hit and dummery charts, still requires an annoying degree of paper shuffling in the middle of a game. Secondly, though there are rules for how characters attack monsters, there are no rules for how monsters attack characters. Short of a bizarre spectacle of a dragon grabbing a sword at other targeted weapons to defend himself, the system breaks down at this point. There are rumors of a *Pew of Claw Law* to correct this disastrous oversight.

The rules to *Arms Law* are exceptionally clean. Once the basic concepts inherent in the rules are grasped, and a method of speeding up the paperwork is arrived at, the system plays quite well. Until the monster craziness is cleared up, it is pointless to compare the system to others already published.

*Spell Law* is a good example of how a promising company can fallow success with a botchery. The basics of the rules are familiar: the attacker/pollcaster adds his bonuses for proficiency, to a percentile roll. This gives him, assuming he succeeds, a modifier to the defender's resistance roll. The defender at target then rolls to see whether the spell takes effect, adding his modifiers to the percentile roll. The extremes result in headache and particularly effective casts.

ICE goes wrong when the design becomes complicated. The research rules are unbelievably painful to wade through, and still hazy after three readings. The magic system almost completely breaks down in the spell books themselves. About one-third of its spells are explained well enough so that interpretation is rarely needed. Another third give enough of the general outlines of a spell so that the referee can make an on-the-spot ruling which will hold up for at least the duration of the expedition. The last third demand the immediate use of the nearest paper shredder.

The permutations in this magician profession can be learned. A character limits himself to certain types of magic once he decides to be a mage, the more narrow his concentration, the easier it is to achieve the highest level spells. Upon this base is built various codes indicating when and how the spell may be cast. We want to get lost on a series of definitions are rolled over to explore key phrases within the spell descriptions. Finally, the spells themselves can plunge into arcane argot, which the designers may even understand. Most of the spells do not have this drawback, but with all spells so closely interrelated, several weak links cause the whole thing to begin to unravel.

The terminology strives for a fantasy feel, and ends up as a list of failures. Does the player character want to cast a "Mistake" — which is not an enjoyable pastime with an

abiding young lady — or an "Undo?" There is craft to the naming of spells, as Jack Vance has demonstrated. There are simple, descriptive words in every dictionary if the designer is stumped for a name.

The designers also have a morbid preoccupation with the slow debilitation of the human body. An unhealthy number of spells concern the repair of more organs than one would think he had in his body. The critical hit charts for *Arms Law* particularly reinforce the game-designer's ghoul ideas.

A recent article in *The Space Gamer* sarcastically commented that the phrase "compatible with any role-playing game" meant "compatible with DGD." I think it's interesting to note that ICE's successful product lives up to the former claim, and *Spell Law* fits only the latter. The company has promise. Hopefully, they will recover to fulfill it.

Eric Goldberg

## Computer SF/F Software Reviews

The following reviews are of games for the Apple II microcomputer. The games are noted as being solitaire or multiplayer, and if the latter how well the players interact in the game. Games are rated from A (best to E (worst) in the categories of 1) playability, 2) simulation accuracy, and 3) overall enjoyment. Unless otherwise noted, all games make use of the Apple's hi-res graphics and stills on disk.

### The Wizard and the Princess On-Line Systems

*solitaire/adventure  
A/n/a/A*

If you're any fan of computer adventures, then this is one of the most amusing, intriguing, fascinating, frustrating and grisquely appealing adventures around.

Without trying to spoil anything or give away any of the joys of discovery, the idea is to rescue a king's daughter from a nasty wizard. Old bar for DGD but, right? Well, read on! You'll have to find her first, but before you get to this you'll have to explore a lot of ground, come up with a variety of weapons and magic items, learn to sail, fight, solve riddles, an entire adventure just jammed packed into one small disk! And done in some of the best hi-res graphics in sparkling colour that you can imagine. Any TSR 80? user accustomed to a text-only adventure will be bawled over by the screen displays. And it's tough! Na may task to even get out of the town you begin in. (Want a hint? See the last line of this review.) It is a real challenge and fun to boot.

On-Line seems to produce some of the top adventure from what I've seen. Their

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graphics are superb, action good, and games well designed. The hint to get past the anore there is one fount 'am, anaf' rock alone which doesn't harbour a scorpion! Good luck!

### Bill Budge's Space Album

*Top of the Orchard Software*

*4 arcade style games: 3 solitaire, 1 two-player (a excellent interaction)  
B/C/B*

Bill Budge is a wizard of the Apple much like Loz Christopherson of the TSR-80. This may not be his best work but it's one of the best values for the dollar now around and provides a lot of fun and excitement. He has written two other games I've played: *Blaster Blaster* (an unbelievably good computer pinball simulation) and *Tranquility Base* (a lunar lander simulation from Stonewall). All are superb!

There are four games in this package: *Asterisk*, a simplistic version of Atari's *Asteroids* with three levels of play; the ship, however, stays in the center of the screen and can only rotate in place and fire; *Death Star* fly your ship along the channel, shooting down enemy fighters and gun emplacement; *Star Wars*, to finally fire a torpedo at the exhaust port (you know the scenario), *Tan Gunner* fire at incoming ships from your tank emplacement, and the two-player *Solar Shoot Out* (two ships orbit a central sun trying to blast each other while avoiding passing asteroids and comets).

Despite the simplicity of the games, this is exciting stuff and lots of fun to play. The highlight of the game is Budge's graphics, which continue to improve with each game he produces. It's a game of paddles and ball reflexes, and having four games in one package allows a lot of variation in one sitting. Good stuff and well worth the money.

### Planetoids

*Adventure International  
solitaire/arcade style game  
A/n/a/A*

This is simply enough a version of the famous arcade game by Atari, *Asteroids*. It is nicely done with great graphics and nice sound routines, and the player can even choose from a number of different play options, including exploding fragments (which don't, grow and kill asteroids) forced to your ship!

*Planetoids* makes use of both paddle and keyboard: the former to turn the ship and move, the latter to fire and make hyperspace jumps. This is a little awkward since it requires two different kinds of coordination and both hands are kept busy continually. Use of a keyboard alone might have made this game less awkward. Still, it's enjoyable and a worthwhile done. It's a must for fans of the arcade game.

Readers are welcomed to send reviews for consideration to *Games*, c/o *Arts Magazine*, or directly to Ian Chadwick, 15 Bideford Ave. #303, Toronto, Ont. M5M 4C2, Canada. Software authors are welcome to send their products for review and playtesting to me as above also.

Ian Chadwick

# GAMES RATING CHART

## SCIENCE FICTION & SCIENCE FANTASY

Title	Pub Date	Pub	Acc	Comp	Time	Rate
1. <b>Imperial</b>	GDW	12/77	10	7.0	3.2	1.1
2. <b>Galactic Ambassadors</b>	SPR	8/78	10	6.0	1.0	1.5
3. <b>SDU</b>	MGC	7/81	11	7.1	4.0	8.0
4. <b>Exploration in the Galaxy</b>	SPR	9/79	10	1.1	3.6	1.0
5. <b>Starland Games</b>	TRE	7/8	10	10	1.6	1.1
6. <b>Starward: The Game</b>	MGC	10/80	10	1.0	2.5	8.0
7. <b>Star</b>	MGC	5/77	10	8.0	5.2	4.1
8. <b>Empire of the Planets</b>	GDW	7/80	10	8.0	1.0	1.0
9. <b>Dark Worlds</b>	GDW	2/81	9	6.8	1.1	1.0
10. <b>Starfalcon</b>	SPR	4/77	10	6.8	2.2	1.8
11. <b>Imperial</b>	GDW	7/77	10	6.8	4.4	6.2
12. <b>Starfall II</b>	TRE	10	8	8.0	19	1.0
13. <b>John Carter at Mars</b>	SPR	5/79	10	5.1	2.2	5.1
14. <b>Starquest</b>	MGC	2/75	11	9.1	2.3	8.0
15. <b>Starquest</b>	GDW	10	8	8.7	19	5.5
16. <b>Galactic Encounters</b>	SPR	7/8	10	10	2.5	1.0
17. <b>Imperial</b>	GDW	1/80	10	5.5	12	8.0
18. <b>Imperial</b>	GDW	3/78	10	6.5	10	3.0
19. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
20. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
21. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
22. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
23. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
24. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
25. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
26. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
27. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
28. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
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31. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
32. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
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96. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
97. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
98. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
99. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1
100. <b>Imperial</b>	GDW	1/78	10	6.5	17	3.1

## Submitting Reviews for Ares

Starting with the next issue of *Ares*, the Games column will be expanded to cover S/F computer software products and role-playing adventures in addition to S/F board games. We are looking for reviews of the most current releases by all game companies. If you are interested in reviewing games, please send an inquiry (include a self-addressed, stamped envelope) to the respective editor of each section.

**Boardgames:** Steve List, 80 Spinythorn Road, Levittown, PA 19056.

**Computer software:** Ian Chadwick, 6th St. c/o Ares Magazine, at directly to 15 Baderford Avenue #303, Toronto, Ontario M5M 4C2, Canada.

**Role-playing adventures:** Gary Klug, c/o Ares Magazine.

Payment for reviews appearing in *Ares* is 2 cents a word or double that amount in credit good towards the purchase by mail of SPI non-subscription merchandise. All inquiries and all reviews must be accompanied by a self-addressed, stamped envelope. When submitting a review, please include your name, address and form of

payment ("cash" or "credit") on the cover letter; your Social Security number must be included in all submissions. Payments will be made within 30 days of publication. **Note:** SPI reserves the right to combine or modify materials as necessary, though proper credit will be given to the authors. Reviews and illustrations cannot be returned. In no instance, however, can SPI assume responsibility for manuscripts and illustrations not specifically solicited. Should the author's material appear in *Ares*, the author assigns all rights, title and interest in the work and any copyright in the work to SPI and its assigns, absolutely.

# DragonNotes

A Regular Feature for  
DragonQuest Players

by Gerry Klug

At recent conventions and via player correspondence, I have been besieged with requests to design and incorporate a system for the creation of non-player characters and human opponents (knights, soldiers, etc.). I am often surprised at these requests, since they are asking for a "system," and I have always thought of the process of creating NPCs to be important to leave to the randomness of any system. However, since so many of you request it, I will outline a simple method that I, if I were to use any system at all, would use.

First, a word concerning my view of NPC's within fantasy campaigns. They are the only source of information the players have about this world they exist in, so good GM's will utilize these entities to control the flow of information so as to give his players just enough to keep their interest peaked. Since they are also the GM's big chance to role-play, he should enjoy them; thus their creation should be carefully accomplished. I create every NPC, enemy, and monster out of my head entirely. Possibly, this does not give the variety a die-rolling system might, however, I am assured of a certain consistency about these people. Players in my campaigns often have remarked on how believable my NPC's are; I can only hope that it is my fertile mind which has created such versatility, not simply serendipity.

Remember also that in DQ, all skills, spells, and weapons are taught to the player characters by NPC's, and the GM can control what skills, spells, and weapons his player characters may acquire by limiting their availability. Thus, if a GM feels that a Web of Dragon Fleece Spell (S-11, Fire Magic's) is too powerful, just prevent any NPC from knowing it, or make the price for the purchase of such knowledge expensive. I've had GM's complain to me about this very spell, saying it was too powerful. I asked, "Who gave it to them?" They answered that they had. The only thing I could say was, "You deserve all you get!" So, on to the NPC and human opponent creation system. GM's should, of course, feel free to alter any of the following guidelines to fit his world.

The first query I determine is any NPC is his relationship to the player characters. Will he aid them or oppose them? Or simply remain neutral to them? This decision affects every other decision I make. There should be more helpful NPC's than opposing NPC's, and about an equal number of neutrals as both of the above combined. So, if I wish a D100 die roll,

- 01-33 Helpful
- 34-63 Neutral
- 64-00 Opposing

Note that the neutrals can change to become either Helpful or Opposed depending on their relationship with the player characters.

Next, the abilities of these NPC's should be determined. It will vary as to whether I determine the skills of the entity first, or then depending on why I am creating the NPC. Since NPC's function as teachers, there must be an adequate and varied population for the characters to negotiate with. First the GM must determine which "level" the NPC is — Mercenary, Adventurer, or Hero. Then the number of skills must be found by rolling D10 — 6 for Mercenaries, D10 — 4 for Adventurers, and D10 — 2 for Heroes. This is the number of skills they possess. For each skill, roll D20 on the table below to see which skill it is:

- 1 Speak a language other than Common
- 2 Speak a language other than Common
- 3 Speak a language other than Common
- 4 Write a language (GM's choice)
- 5 Write a language (GM's choice)
- 6 Write a language (GM's choice)
- 7 Alchemist
- 8 Assassin
- 9 Astrologer
- 10 Beast Master
- 11 Courtisan
- 12 Healer
- 13 Mechanician
- 14 Merchant
- 15 Military Scientist
- 16 Navigator
- 17 Ranger
- 18 Spy
- 19 Thief
- 20 Troubadour

Next, the rank of each skill must be determined. This is related to the NPC's level again. For each skill including Horsemanship and Stealth, roll D6 — 1 for Mercenary, D5 + 1 for Adventurers, and D5 + 3 for Heroes. Rank of 9 or above should be assigned by the GM.

Now determine whether or not the NPC is an adept. Roll D100, 50 or less and the NPC is an adept. Now see which college, roll D10

- 1 Enchantments and Enchantments
- 2 Sorceries of the Mind
- 3 Illusions
- 4 Naming Incantations
- 5 Air Magic
- 6 Water Magic
- 7 Fire Magic
- 8 Earth Magic
- 9 Celestial Arts
- 10 Necromantic Conjurings

The Colleges of Black Magic and Greater Summonings should only be assigned by the GM, never randomly generated. When choosing spells, talents and rituals, assume all General Knowledge to be known and randomly generate which Special

Knowledge is known. To determine at what Ranks these are known, roll D5 — 1, D5 + 4, and D5 + 8 for all General Knowledge (Mercenary, Adventurer, Hero) and D5 — 3, D5 — 2, D5 + 1 for all Special Knowledge.

The armor, shields and weapons should all be chosen by the GM, with Ranks assigned as per Rank with skills. The aspects of Physical Beauty and Handiness should be rolled using the original DQ tables.

The characteristics should be assigned by the GM according to the following pools: 65 points for Mercenaries, 90 for Adventurers, and 95 for Heroes. The maximum value in any one characteristic is 25 — D5 Fatigue should be related closely to the Endurance assigned, and Perception divided for follows: D5 + 5 for Mercenaries, D5 + 10 for Adventurers, D5 + 15 for Heroes. The GM should keep in mind which armor, shield, and weapon has been assigned to the NPC when he develops the characteristics, to insure the NPC is wielding a weapon he is eligible to, carrying weight he can actually carry, etc.

The Social Status is generated according to the rules in the original DQ, or more accurately, assigned according to the information already determined.

The race of the NPC is generated by rolling D100 and consulting the following table, which the GM should adjust to match his population distribution in his world.

- 1-50 Human
- 51-70 Elf
- 71-90 Dwarf
- 91-95 Halfling
- 96-99 Orc
- 99 Giant
- 100 Shapechanger

There are a proliferation of tables in other publications which generate hair color, disposition, likes and dislikes, etc., and space prohibits me from creating my own less enjoyable as that might be!

For each NPC and Monster in my world, I fill out copies of the file card such as appears on page 30 and keep them in a card file separated by type, place, race, or whatever other classification makes sense at the time. This allows me to quickly pull out the NPC or Monster I need for an encounter without fumbling or slowing play. I try never to be unprepared for any encounter I intend to plan and this helps me immensely in this regard. The card contains abbreviations which are explained as follows: **PS** = Physical Strength, **AG** = Agility (with modified Agility below the slash); **MA** = Magic Aptitude, **MD** = Manual Dexterity (with modified Manual Dexterity below the slash); **EN** = Endurance, **WP** = Willpower, **Armor** = Type and protection rating, **PC** = Perception, **TMR** = Tactical Movement (shut users of the old combat system should substitute **APA**); **PB** = Physical Beauty, **FT** = Fatigue.

Name _____		True Name _____					
Race _____		Home _____ Aspect _____					
Notes: _____							
PS	AG	MA	MD	EN	WP	Armor	Language/RK
						_____	_____
PC	TMR	PB	FT	DEF /SHLD/ TOT			Skill/RK
							_____
Weapon RK		IV	SC	DM	Notes	College	
#1	_____	_____	_____	_____	_____	_____	
#2	_____	_____	_____	_____	_____	_____	
#3	_____	_____	_____	_____	_____	_____	
Talent/RK		_____					
_____		_____					
_____		_____					
Stealth _____		Horse _____		Magic Resistance _____			

**DEF/SHLD/TOT** = Defense by Agility, Shield Defense, and Total. **RK** = Rank. **IV** = Inertial Value. **SC** = Smoke Chances. **DM** = Damage Modifier. **Horse** = Horse mount. This card is reproduced in a 4" x 6" format, which is the size I use. To make your own cards, photo copy the example on a copier which will produce very thick, dark black. Take it to a "Quick Print" place, one which does business cards, copying, etc., and have them print this example on the non-blue lined side of a number of standard 4" x 6" index cards. This lined side is used for recording various information such as physical descriptions, spells, talents, music, etc. I print my cards in lots of 500, because many GM's that I know also use them.

Next issue I will expand character generation to include new characteristics, races, and heritage tables. ■■

#### BOOKS [continued from page 24]

speculation quite interesting, and humor profound. There's even plenty of sex (though I don't expect that will do much to increase its popularity; it's too difficult to novelize that way).

The cover of Dale Aycock's *Starspinner* shows a man holding a light saber while standing without helmet on the surface of a planet which apparently has no atmosphere. One is thankful that the cover has nothing to do with the story. *Starspinner* is Aycock's second novel, and like his first, it is an entertaining space opera. The protagonist, Christopher Morlow, is a space pilot — sort of an interstellar tug-boat captain. His job is to carry interstellar vessels which appear out of "space" over the "rim" into normal space — normally a task too difficult for interstellar vessels to perform alone. Jorge Engelman, a Director of the human Confederation, appears as Morlow's space station. Morlow is an ex-agent of Engelman's for whom he performed assassinations and intelligence work despite his hatred for Engelman. Rapidly, Morlow is caught up in a plot of galactic dimensions which may make Engelman dictator of all humanity — or conversely ensure the destruction of humanity by vengeful aliens. Using the talents learned on Engelman's agent, Morlow must stop the plot from coming to fruition, destroy Engelman, and redeem himself in his own eyes.

Aycock's relentlessly fast-paced plot does not allow much time for character development or for depiction of the society in which his characters function. Nevertheless, the human conflict is dealt with in sufficient detail to prevent total loss of interest in the characters. *Starspinner* is an above-average science fiction novel; Aycock is a writer to watch. (Note: Bands: *Starspinner* is, for

reasons best known to its publishers, printed in a script type-face which can be safely described as nearly illegible. One hopes that Leisure will return to more common type-faces in the future.)

M. K. Wrán makes addictive reading. *Shadow of the Swan*, second in the Phoenix Legacy series, takes up where the previous novel, *Sword of the Lanub*, left off. The series is addictive for the same reasons as day-time TV: the plots are labyrinthine, the characters many, and the development continuous. The series is, if you will, *Dallas* goes science fiction. Which is not to say that Wrán is less than a competent writer; her style is neutral but clear and her prose well executed. The subject, however, is somewhere between space opera and soap opera.

Alex Ransom, commander of the fleet of Phoenix, the revolutionary movement arrayed against the star-spanning Concord, has abandoned his heritage as Lord Alexander of the feudal House of Darkown Woolf. His love, Lady Adrien Elsear, is about to be married to Karlo Saleis, one of the most reactionary and cruel lords of the Concord. Simultaneously, the trait but kind leader of the Phoenix has been betrayed to the dread SSB (the secret police of the Concord) by a power-hungry member of the Phoenix's governing council. The objective conditions for revolution for the Morlocks would put it are coming to a head, the Bands (serfs) are revolting almost continuously, the economy in disarray, and the Concord is reacting predictably by imposing new oppression in an attempt to keep matters under control. Can Alex save his beloved? Can the Phoenix be rid of the snake in its midst? Can the Phoenix act in time to liberate mankind from the cruel governance of the Lords and bring about the first sane human civilization? Stay tuned for the next volume.

A friend of mine says that all science fiction is like popcorn: enjoyable entertainment. Some of it is good popcorn and some of it is bad, the rest of it is bad literature. I don't entirely agree, some of it is, I think, good literature. *Shadow of the Swan* is damn good popcorn if it is anything. ■■

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# Designer's Notes

## DragonQuest Update

By the time you read this, *Enchanted Wood* will be at the printer, if not already shipped to the stores. All the design and development work has been done, and the typesetting is about half finished at this writing. So, you will be seeing it soon, if you haven't seen it already.

*Arcane Wisdom* is almost finished. Most of it is written and typeset, with many changes due to be implemented now that I have creative control. Many strange decisions were made by the authors of the material already written, most of which arose from the fact that they did not play *DQ* very much at all. They seemed to feel that the *DragonQuest* audience would accept any material, even if it had not been playtested and carefully integrated into the system. I have extensively tasted all the material in *Arcane Wisdom*, and need to add and subtract information from the text and now wait.

Presently, it contains three new colleges of magic: Lesser Summonings, Rune Magic, and Shaping Magic, a system for new spell creation and research, a list of many famous magical items from mythology, a list of herbs and gems and their uses, and examples at the creation of magic items. A decision still must be reached as to the addition of three more Colleges still in the design phase — Wizardry, White Magic, and Faerie Magic. Blindtest copies have gone out and we are awaiting the results.

**World Generation** is being delayed until Origins '82. There to follow the *DQ 2nd Edition* to get out there into your eager hands. Steve Jackson's massive work is complete and will be marketed as a hard or softbound book, approximately 128 pages in length.

**DragonQuest 2nd Edition** is currently at the printer and will bear the stores by mid-November. It will be sold in two configurations: a standard box version and include the new *DQ* screen, dice, and *The Scales of Alaricus*. In this version the rules will come as a 160-page softbound book that will be three-ring hole punched for convenience. The hardbound book will sell for \$14.00 and includes an introductory adventure (*The Corp of Al-Akaber*), the boxed version will sell for \$20.

Both games contain the new hard-core combat system, which, hopefully, combines the detail and completeness of the original but without the cumbersome procedures and systems of the original. I have made an effort to de-legaize the rules. In the combat section as much as possible, I have while the game sells well to SPI fans it still has yet to make a great dent in the general role-playing market. This may partly be due to our rules style. We gamers appreciate *DQ*'s completeness, but role-players are turned off by the case numbers, the jargon, and the verbose nature. Time will tell whether or not I succeeded.

Playtesters report that the new system takes 50% to 75% less time to play through a typical combat, and the playtest groups include a veteran *DQ* player as well as *DQ*ers. Interestingly, while all groups report a very favorable results (with many being highly enthusiastic), the best reaction came from the *DQ*ers. Which, if nothing else, proves that the ideas had merit but to be released slightly by the veterans. Whether these *DQ*ers will switch to *DQ* or not remains to be seen (some indicated they might). There may be hope for them yet.

Beyond these projects the future remains hazy. I want very much to do another *Alaricus* map, a fully developed city project, and a skills supplement. Which of these will see the light of day is uncertain. At every alliance meeting I campaign for more *DQ* material, and I believe my pleas are beginning to be heard.

On the outside, Judges Guild has been licensed to produce *DQ* adventures, and their first product will be on the market before Christmas. Garry Kjug

## Star Trader

Another major system has been added to *Star Trader* and major changes have taken place in the game's trade system since its last progress report in this magazine. The added system simulates the effects of planetary contacts, personal influence, and accumulated knowledge at a market. Essentially, players who trade frequently for in volume at a particular system will gain an advantage over players who deal there less frequently. Eventually, a player can achieve the status of "Market Manager," at which point he regulates all trading on one world in a particular commodity.

This system was added for three reasons: First it is realistic and adds an important element (contracts) to the astronomical value of the game; second, this system encourages players to develop fairly constant trade routes; third, the system allows the players to specialize in specific goods and dominate markets of their choosing.

The changes in the game's trade system took the form of additional detail. In the original trade system, buying and selling were relatively abstract, and there was little direct interaction between the players. The system had certain advantages (absolutely no calculations were required of the players, for example), but the lack of player interaction proved a drawback for players not consumed by an interest in free-market economics. The new system, which involves bidding among the players, is both more accurate than the original system, and a lot of fun to play. Its disadvantage is that it takes more time. To compensate, the number of systems and goods dealt with in the game has been reduced; the game has become a lot tighter and better integrated as a result.

Another modification, although not as broad reaching as the two above, is an increase in the importance of the Reputation Index. Formerly called the Ill-Repute Index, this item was used to keep track at players' misdeeds, and prevent them from going wild with piracy and sabotage. But if the players are punished for the bad press gained by fir-

ing an Federal Crusader, shouldn't they also benefit from a good reputation? I think so, and the index now affects a variety of game functions in a positive way (getting loans, for example). Nick Karp

## Ghostship

This game has taken a step backward in its development. The first attempt at the game used a paragraph system similar to *Voyage of the Pandora*, but was found to be lacking on a few counts. First, the answer as to why the alien craft would have entered our system was buried in the paragraphs, and we felt such a situation was undesirable; second, with paragraphs the game has a limited play life, for when all the story lines are exhausted the players are left with a game no longer containing any suspense. A few minor efforts were attempted to correct the situation, all to no one's satisfaction (most of all myself, and a totally new system is in the development stage now).

Rather than moving the explorers through a ship and encountering keyed charts that send the player to the appropriate paragraph, the system will use tiles containing symbols representing power sources, controls, access points, openings, corridors, computer equipment, electronic equipment, etc. Each tile is investigated by the players, using the equipment they have brought with them and the skills which the players choose for the characters before they embark. Depending on the results of the investigation, the tile is turned over in a certain direction to reveal symbols. The direction in which the tile is turned will yield either useful, confusing, or dangerous symbols. The tiles are grouped together in areas of the ship and the symbols on the tiles relate to each other, thus forming such groupings as "high energy/computer equipment/control device/external output." The player uses his noggin to connect the symbols logically and reach conclusions concerning the section of the ship he is in and its purpose (sort of a cosmic Concentration).

Our major problems at the point involve what types of symbols to use and how convoluted to make the connections, plus deciding what the "victory conditions" should be. Would our audience accept a game where competition was not the primary purpose at playing, but rather an exercise in logic and thought process (such as doing a crossword puzzle or working with Rubik's Cube)? If you have any comments about this question, please contact me soon. Garry Kjug

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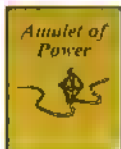
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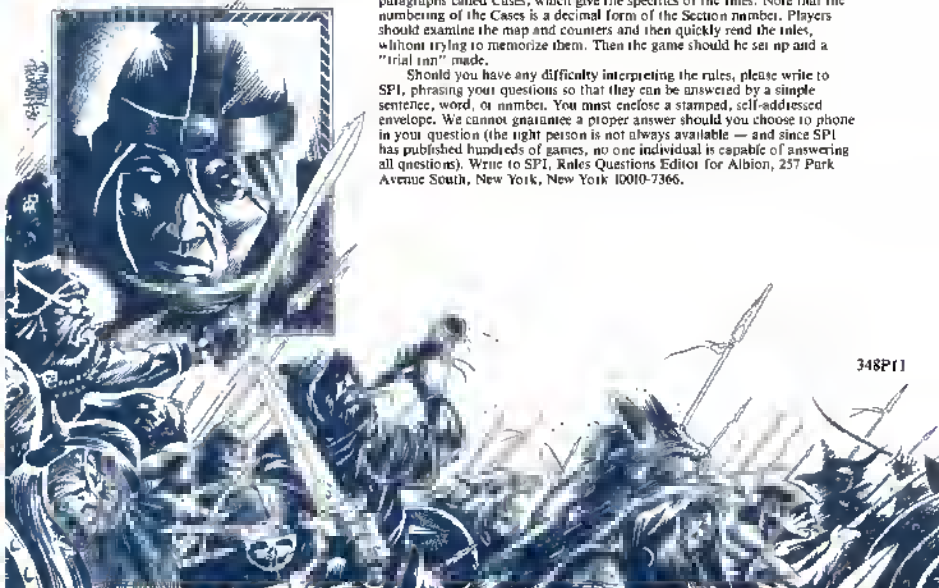


# ALBION: Land of Faerie RULES OF PLAY

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**R**EAD THIS FIRST: The rules to *Albion: Land of Faerie* are organized by major topics arranged in the order in which they occur in the play of the game. Each such major topic is given a number and a name, below which is usually given a General Rule or description which summarizes the rules in that Section. This is, in most instances, followed by numbered paragraphs called Cases, which give the specifics of the rules. Note that the numbering of the Cases is a decimal form of the Section number. Players should examine the map and counters and then quickly read the rules, without trying to memorize them. Then the game should be set up and a "trial run" made.

Should you have any difficulty interpreting the rules, please write to SPI, phrasing your questions so that they can be answered by a simple sentence, word, or number. You must enclose a stamped, self-addressed envelope. We cannot guarantee a proper answer should you choose to phone in your question (the right person is not always available — and since SPI has published hundreds of games, no one individual is capable of answering all questions). Write to SPI, Rules Questions Editor for Albion, 257 Park Avenue South, New York, New York 10010-7366.



## [1.0] Introduction

### COMMENTARY:

In the year 2679 (399 B.C., according to modern reckoning), Anberon, King of Albion, sailed in search of Jotunheim. With him sailed his court magician, Conn the Shaper, the Chantpiper of Leinster, Ogmie Ironfist, and a hundred of the flower of Eboric nobility in five great sailing ships. They were to be gone a year.

Nearly three months to the day, nine Anberon departed Albion, the Trolls of Strichelydr brought before Grogan, their warhorse, a young Eboric captain captured in a border raid into Athion. But to the question, the soldier revealed what he knew of the King's absence. On the advice of his court witch, Callach, the Troll warhorse dispatched his captive north into the land of Moray, there to once again be put to the question for the defeat of the great Troll-Lord, Master of Moray and Speaker of the Clans.

As leader of the hominian Confederation of the North, it was Imric's task to weigh the threat of such information upon the hominians' balance of power between the hominians and their hereditary enemies, the Elves. And so it was that Imric weighed and pondered and came at last to a decision. And that decision was war.

*Albion: Land of Faerie* is a game of strategy for two players, set against the backdrop of the Third Eboron War of 2680, which wended the power of Faerie in the Enchanted Isles (present-day Ireland and England) and paved the way for the domination of men. One player (the Eboronians) controls the Trolls (also called Eborians) of the Confederation of the North (present-day Scotland), Connacht, Munster, and the Eastmarch, as well as the Trolls' allies, the Humons (called Mundanos) of the Borders, The Weald, and The Eastmarch. The other player (the Faerie player) controls the Elish Kingdoms of Albion, Gwynedd, Ulster, and Leinster and the allied Gnomes of the Hicathstead of Curwyllan.

The players alternately move pieces representing the forces and persons under their control across a map of ancient Britain and Ireland and use these pieces to attack each other, to capture strategic objectives, and to otherwise fulfill their victory conditions in the scenario being played.

## [2.0] Game Components

### COMMENTARY:

Each copy of *Albion* should include the following components:

One 22" x 34" game map

One Section of 200 die-cut cardboard playing pieces

One 16-page booklet of rules and support material

Two six-sided dice (not included in *Ares* edition)

One game box (not included in *Ares* edition)

If any of these parts are missing or damaged, describe the problem on a postcard and mail it to:

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Note that SP cannot replace game components displaying only minor manufacturing inaccuracies.

### CASI-S

[2.1] The map represents ancient Ireland and Britain, part of the European continent, and surrounding waters.

The hexagonal grid superimposed on the map is an indicator of movement and positioning of playing pieces. Each hexagon (hex) represents an area 100 leagues from side to side. The map is also divided into 100 regions of kingdoms and sea zones, to allow players to visualize the relative strategic situation and execute the mechanics of play. Some hexes are color-coded to indicate the Magical Aspect of the hex (either mundane, normal, enchanted, or wild magic).

[2.2] This game includes various charts and tables, the uses of which are explained in appropriate rules sections.

The charts and tables printed on the map include the Terrain Effects Chart, Combat Results Table, Casualty Table, Attrition Table, Discovery Table, and Activation Table. A Combat Rating Roster, printed in this rules booklet, is provided to help players record the status of persons under their control (this roster should be photocopied for repeated use). Four detailed summaries — tuchanments, Magic Items, Places of Power, and Persons — are also provided in this booklet.

[2.3] The playing pieces represent companies of troops, individual ships, and persons who fought in the Third Eboron War.

Albion is represented by individual Combat Strength Points (CSP's) of 100 principal race and kingdom. Within the same color, these pieces are interchangeable, just as though they were denominations of money. Each CSP represents a company of 75 to 150 soldiers, depending on the race.

Each ship piece represents a single named warship at full strength (when not up or damaged) (when face down).

Each person playing piece represents one of the leading personalities who fought in the war. In most cases, the front face of the piece shows the person in the company of an escort of troops (equivalent to a single CSP), and the back face shows the person without his escort.

Various markers are also used in the game to represent magic items and destroyed fortresses, and to help players keep track of game activities.

### SAMPLE PLAYING PIECES

#### Army Playing Piece (Front)



#### Army Playing Piece (Back)

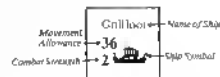


**Note:** Some enemy pieces have the name of the fortress in which they are deployed on the front, and the number of that hex on the back, to help players set up the game. Other army playing pieces are distinguished only by kingdom. These pieces are printed with different Combat Strengths on the front and back to provide great flexibility in attacking down allies. There is no difference among Combat Strength Points of the same kingdom, and they may be freely exchanged (like money) to break down or build up armies to reflect casualties or to assist in maneuver and deployment of those armies.

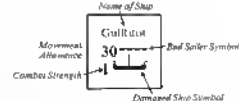
Altogether, there are four types of enemy pieces representing the forces depicted in the game:



#### Ship Playing Piece (Front)



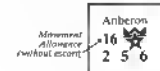
#### Ship Playing Piece (Back)



#### Person Playing Piece (Front)



#### Person Playing Piece (Back)



**Note:** Many persons in the game have special abilities that are depicted by the Person Symbol on their playing pieces.



Gwydron's Staff (#07), Finn's Rod (#06).  
3705: Bran's Curse (#03).

6. The Faerie player places the Game-Turn marker in the first box of the Game-Turn Record Track on the mapsheet.

7. The Faerie player sets aside the pieces constituting **Auberon's expedition** for future use: Auberon, Ogron, Corin, Stout-heart, Galelop, Cloudkiss, Swancoot, and Silverpeak.

8. Markers and breakdown units are set out for Initiative.

9. The game is now ready to begin. Play commences with the first Game-Turn, and proceeds for the number of Game-Turns specified in the scenario selected (see 22.0 and 23.0), at which time victory is evaluated.

**Notes:** The player setting up each stack determines the order of pieces in the stack (i.e., which pieces are topmost and bottommost). All persons with escorts are deployed with their escorts attached. All ships are deployed at full strength.

## [5.0] Course of Play

### GENERAL RULE:

*Althou: Land of Faerie* is played in increments called **Game-Turns**, during which players act according to a rigidly defined sequence of play. Each Game-Turn represents a fortnight (about 15 days). Each Game-Turn consists of three **Segments** and two **Player-Turns**, each of which is subdivided into a number of **Phases** and **Steps**. Game activities may never be undertaken out of sequence. The player whose Player-Turn it is in progress is referred to as the **active player**, and his opponent is the **inactive player**.

### SEQUENCE OF PLAY

#### A. Weather Segment

Players consult the Game-Turn Record Track and note the **Minna Level** and the **weather** for the Game-Turn of 6.0).

#### B. Enchantment Segment

1. Both players secretly note (on scrap paper) what **enchantments** the persons they control are casting during this Segment, listing the person casting the enchantments, target hexes (where appropriate), and any other information necessary to determine the effects of the enchantments.

2. The players reveal the enchantments they will act during the Segment and all pertinent details concerning them.

3. Each player independently determines whether each enchantment he is attempting to cast is effective (7.0).

4. Enchantment that are effective take immediate effect and remain in effect for the entire Game-Turn. In some cases, it will be necessary to place a marker to indicate this.

5. Each person who attempted to cast an enchantment (whether successful or not) is noted by placing an **Enchantment marker** on his piece.

#### C. Attrition Segment

1. The Fomorinn player determines which of his enemy pieces, ships, and persons must

### ALTHOU: LAND OF FAERIE RULES, PAGE 4

undergo attrition as a result of lack of command, the presence of storm or other weather effects or enchantments, or the occupation of mindane, enchanted, or wild magic hexes (8.0).

2. The Faerie player rolls two dice for each hex containing Fomorinn pieces undergoing attrition.

3. The Faerie player modifies this dice roll according to the rules in 8.2 and consults the Attrition Table (see mapsheet) to determine the level of casualties inflicted on all Fomorinn pieces undergoing attrition in each hex.

4. The Fomorinn player consults the Current Table (see mapsheet) to determine the exact losses suffered as a consequence of the attrition obtained in the preceding Step, and removes the indicated losses.

The two players reverse roles and repeat Steps 1 through 4 to determine the attrition losses suffered by the Faerie player.

#### D. Fomorinn Player-Turn

##### 1. Recovery Phase

a. The Fomorinn player determines which of his persons occupy hexes which have automatic healing properties, and removes the appropriate number of wounds from those persons (9.0).

b. The Fomorinn player removes all **Refit markers** from his ships and turns each ship that had a Refit marker face-up to reveal its undamaged side.

c. At his discretion, the Fomorinn player may place Refit markers on any of his damaged ships which are eligible to initiate repairs during this Phase (9.0).

d. The Fomorinn player determines which of his persons are eligible to have wounds healed during the Phase (including those healed in Step 1).

e. The Fomorinn player rolls one die for each person eligible to be healed. If the roll is less than or equal to the Current Combat Strength of the person, he recovers from a number of wounds equal to the roll. Otherwise, he recovers from no wounds.

##### 2. Activation Phase

a. The Fomorinn player consults the Activation Table (see mapsheet) to determine which friendly inactive pieces are eligible to become active. Note that only the Worms are eligible to the Fomorinn player for purposes of this roll; numerous inactive persons and kingdoms are already to the Faerie player.

b. For each eligible inactive piece, the Fomorinn player rolls two dice and modifies the result per 10.4.

c. In each case where the modified roll is less than or equal to the number for that piece (or kingdom), the piece (or all the pieces of the kingdom) becomes active under the Fomorinn player's control. Otherwise, pieces remain inactive, and no new attempt to activate them is possible until the next Fomorinn Activation Phase.

##### 3. Movement Phase

a. The Fomorinn player moves each of his pieces or stacks individually in any directions up to the limit of their individual Movement Allowances, splitting and/or combining stacks, adjusting the order in which pieces

are stacked together, and conducting **overruns** and **retreats** as he wishes.

b. When the Fomorinn player has moved all his pieces that he wishes to move by normal movement, he declines which of his pieces (if any) will attempt a **forced march**. Stacks that engage in forced march move again, using a number of Movement Points equaling the Command Rating of any one friendly person in the stack.

c. When all forced marches are completed, the Fomorinn player rolls two dice for each stack that engaged in forced march, subtracting the Command Rating of any one person accompanying the stack. He then consults the Attrition Table (see mapsheet), using this total to determine the loss level suffered by the stack as a result of forced march (applicable in 8.0).

##### 4. Reaction Phase

The Faerie player may move all his eligible stacks (13.0) a number of Movement Points equal to the Command Rating of one friendly person in that stack.

##### 5. Combat Phase

a. The Fomorinn player announces which of his pieces co-occupying a hex with enemy pieces will attack those enemy pieces in a battle or engagement.

b. The Faerie player rates in each case listed in the previous Step the type of terrain (from those available in the hex) in which his pieces will defend.

c. The Fomorinn player announces the hexes (from among those in which he is fighting battles and engagements) in which he also wishes to conduct **challenging combat** and specifies the type of challenge combat he wishes to occur.

d. The Faerie player announces which of those challenge combats declined in the previous Step he will accept. He may also declare that he is initiating challenge combat in hexes in which, although a battle or engagement is taking place, the Fomorinn has initiated no challenge combat (or only one type of challenge combat).

e. The Fomorinn player announces which challenge combats he will accept from among those initiated by the Faerie player in the previous Step.

f. The Fomorinn player announces which hexes containing only opposing persons (and possibly ships on which those persons are not embarked) will be sites of the combat.

g. For each challenge combat and melee combat announced and accepted in Steps c, d, e, and f, the Fomorinn player initiates the combat resolution procedures discussed in 16.0, and both players remove losses as discussed in 7.0.

h. When all challenge and melee combats have been resolved, the players individually resolve all battles and engagements announced in Step e (15.0 and 16.0).

##### E. Faerie Player-Turn

The Faerie Player-Turn is conducted exactly as the Fomorinn Player-Turn, except the Faerie player is the active player. Whenever "Fomorinn" is mentioned in D, read "Faerie," and vice versa.



This sequence of play is repeated until the end of the last Game-Turn of the scenario being played. At the end of each full Game-Turn, the Game-Turn marker is advanced one box along the Game-Turn Record Track.

## [6.0] Weather

GENERAL RULE:

Weather affects the movement capabilities of pieces and may necessitate retreats for some pieces. The weather for the entire map for each Game-Turn is listed on the Game-Turn Record Track. The weather can be altered locally, or for the entire map, through enchantments or magic items. There are three types of weather: clear, rain, and snow.

## CASES

- [61] **Clear weather** has no effect on play.

- [6.2] The following rules apply to each box selected to rule:



1. All ships that are **bad** **sellers** that begin an Artillery Segment at sea must undergo attrition during that Segment.
2. All ships pay one additional Movement Point to attack hex.
3. All minor rivers that border *only* hexes in which there is *rain* are treated as major river hexides. The effects of *loud* (but not *large* and *bridges*) on such hex sides are ignored.
4. The Movement Point cost to enter a clear hex or any hex by traits increased by one.
5. Land pieces may leave (but not enter) rough hexes.

- [6 3] The following rules apply to each hex subjected to snow:

1. The Movement Point cost to enter a mountain hex and cross a mountain pass hex is doubled. The cost to cross a mountain pass hex is *not* doubled if only one of the hexes joined by that hexide is made the effects of snow, however.
2. Minor river hexides that border *only* hexes in which the weather is snow are treated as *leak* hexides.
3. Army CSPTs occupying a snow hex must undergo attrition unless in a friendly fortress.
4. Ships occupying a coastal hex under the effects of snow may not depart that hex. Ships must cease movement upon entering such a hex.
5. Each ship designated a bad sailor that occupies an all-sea hex under the effects of snow during the Attrition Segment must undergo attrition during that Segment.
6. The Movement Point cost to enter clear, woods, forest, and rough hexes is increased by one. All marsh hexes are treated as clear.

- [64] Snow can occur only as the result of an enchantment.

Note that there are no snow Game-Turn indicated on the Game-Turn Record Track.

## [7.0] Removing Lessee

**GENERAL RULE:**

Personnel may lose **Combat Strength Points**; ships may lose **Steps**, causing them to be damaged or destroyed; and army (and escort) **Combat Strength Points** may be removed from play.

### PROCEDURE

Whenever a player is required to remove losses from army/escort piece, each loss sent out of Combat Strength Point (CSP) permanently removed from play. A CSP loss may be satisfied by removing an escort (invert the person piece to which the escort is attached to reveal the unescorted side) or by removing or inverting an army piece. **Example:** A 2-CSP army piece is required to lose one CSP would be inverted to reveal its 1-CSP side. Remember that army CSP's are interchangeable within the same color (random).

Ships takes losses in terms of Steps rather than CSP's. Each ship has two Steps, represented by the ship piece's front, full-strength side and back, damaged side. To satisfy a one-Step loss, launch a full-strength ship to its damaged side, or remove a damaged ship from play. If moving a full-strength ship from front satisfies a two-Step loss, Ships removed from play never return to the game, but a ship that loses only one Step (damaged) may be repaired (9.0).

Damage to a person is recorded on the Combat Strength Roster. Each player should keep his own copy of this roster, upon which he secretly records the losses inflicted by his persons. Losses to persons are represented by **wounds** which are marked in the box opposite the person's name in the row:

## COMBAT STRENGTH ROSTER

Amberon	
Coltara	XX
Coria	XXX

In this example, Colteran has received two wounds; Corn has received three wounds — his Maximum Combat Strength — and has thus been killed. Auberon is unwounded.

When all of a person's boxes are marked off, the person's picture is removed from the map (if the person had no escort, a CSP of the appropriate kingdom should be put in the person's place). Persons who still have unmarked boxes remaining may be healed of their wounds (9.0). As wounds are healed, they are raised from the person's boxes.

## CASES

- [7.1] Losses as a result of combat and attrition are listed on the Casualty Table.**

In most cases, losses suffered by a piece will be indicated by results derived from the Combat Result Table or Attrition Table (see mapsheet). The result on these two tables are expressed in terms of letters which are indexed, according to the size of the forces involved, on the Casualty Table. All results on this table apply to *all* pieces involved in the combat or attrition due to which resulted in casualties and which are part of the same line/unit stack.

- [7.2] The player who controls a stack determines how losses are distributed among the piles in that stack.

So long as all losses are removed (see 7.3, however), the player may distribute them amongst legal pieces at his sees fit. **Exception:** Certain results (indicated with a 1) on the Casualty Table require that all losses to a particular type of piece be removed from one piece of that type until the piece is destroyed, after which any remaining losses may be removed from any eligible piece of that type.

- (7.3) Excess losses are ignored.

If a player has insufficient pieces in a stock to satisfy a required class of loss, the balance of the loss is ignored. Such losses are never converted to another type.

- (7.4) Losses are removed independently and simultaneously when inflicted as a result of combat.

Neither player may examine how his opponent applies his losses before he applies his own. All losses are removed before retreats are undertaken.

- [7.5] **Army/escort CSP's aboard a ship are destroyed whenever the ship sinks.**

Army and escort CSP's never suffer losses as a result of a naval engagement. Re-ruled to the left of the casualty Table are ignored in such cases. However, any/escort CSP's aboard ships are destroyed if the ship on which they are embarked is sunk. Persons aboard ships which are sunk are immediately reassigned to any friendly ships remaining in the stack. If no friendly ships remain, the persons are killed unless the hex is a coastal hex and no enemy ship is in the hex. If the hex is a coastal hex and there are no enemy ships in the hex, the persons are considered to have reached shore. In any event, all magic items (including possessions) carried by a person aboard a ship which sinks are removed from play.

- [76] A plane's Current Combat Strength is used as its Combat Strength.

Persons have their Combat Strength reduced by one for every wound they have suffered. Similarly, the Combat Strength of a damaged ship is shown on its damaged side.

- [7.7] Casualty Table**  
(see mapsheet)

- [7 8] **Combat Strength Roster**  
[see page 12]

- (7.9) **Persons Summary**  
 (first page 13)

### [8.0] Attrition

## GENERAL BUT F.

The following pieces are required to undergo attrition during the Attrition Segment:

1. Any ship occupying a hex which is under an enchantment of Vortex Creation (#09) during an Attention Segment.
2. Any ship that is a bad sailer occupying a hex under the effect of calm or snow during an Attention Segment.

3. Any Elvish CSP's and/or person not embarked upon a ship and occupying a minidand hex.
4. Any Minndone CSP's and/or persons not embarked upon a ship and occupying an enchanted hex.
5. Any CSP or person (of any race) not embarked upon a ship and occupying a wild magic hex.
6. Any other CSP not occupying a fortress and in a hex ruled by a person.
7. Any army CSP not occupying a fortress and in a hex afflicted by snow.
8. Pieces in a hex under the effect of Fimo's Rads.

#### PROCEDURE:

The Procedure outlined in Section C of the sequence of play is employed to determine the exact effects of attrition. All mutually friendly pieces undergoing attrition to a hex undergo attrition together, as a single stack.

#### CASES:

- [8.1] Pieces in a particular hex may undergo attrition only once a per Game-Turn.

In some cases, pieces in a hex may be subject to attrition to two or more reasons. In such cases, all mutually friendly pieces in the hex undergo one attrition dice roll. However, all dice roll modifications applicable to any piece undergoing attrition in the hex apply to all pieces undergoing attrition in that hex. Such dice roll modifications are not cumulative.

**Example:** If 4 Elvish army CSP's without a commander occupy a minidand hex (+3 to the dice roll) over which an enhancement of Vortex Creation is cast (+5 to the dice roll) during the same Attrition Segment in which that hex is occupied by 3 friendly army CSP's of noncommanded Gnomes, both the Elvish and the Gnomes would be required to undergo attrition. Since all friendly pieces undergoing attrition in a hex must do so in a single dice roll, that dice roll would be modified by +8 for all pieces in the hex.

- [8.2] The attrition dice roll may be modified in a variety of ways:

#### Subtract...

- ...the Command Rating of any one person in the hex who is undergoing attrition.
- ...the Best Magic Strength of any one person in the hex who is undergoing attrition.

#### Add...

- ...3 if the pieces undergoing attrition are Elvish pieces in a minidand hex.
- ...3 if the pieces undergoing attrition are Minndone pieces in an enchanted hex.
- ...the current Mana Level of the hex that stack occupies is a wild magic hex.
- ...3 if the pieces undergoing attrition are doing so as a result of an enhancement of Vortex Creation.
- ...5 if the pieces are undergoing attrition as a result of meeting with Finn's Rads.
- ...5 if the pieces are undergoing attrition as a result of the presence of Bran's Curse.

- [8.3] Attrition Table (see mapsheet)

#### [8.4] Attrition results in the loss of CSP's and Ships from persons, armies, enclaves, and ships

Pieces not required to undergo attrition in a hex are not affected by attrition, and may not be damaged or removed to satisfy losses. When both ships and persons undergo attrition together, both ship and person suffer the indicated losses on the Casualty Table. Thus, if an attrition result of 3 is achieved, 3 Ships must be removed from this ship undergoing attrition and 2 wounds must be inflicted on persons.

### [9.0] Recovery and Refit

#### GENERAL RULE:

A person who has suffered a wound may be healed, and a ship that has lost a Step may be refitted using the procedure described in the sequence of play.

#### Cases:

- [9.1] Only ships or pieces occupying coastal hexes free of enemy ships and army/escort CSP's during a friendly Recovery Phase may be refit.

Refit

Refit markers should be placed on refitting ships. All persons and army CSP's are considered embarked as soon as a Refit marker is placed on the ship carrying them. They may not move during this Player-Turn.

- [9.2] Any number of ships may be refitting during a Recovery Phase, and any number of wounds may be incurred from the active player's persons.

- [9.3] Ships with Refit markers are eliminated if they occupy a hex containing one or more enemy (but no friendly) ships at the end of any Phase.

- [9.4] Ships with Refit markers are eliminated if they occupy a hex in which the only army/escort CSP's present are enemy at the end of any Phase.

- [9.5] The placement of Refit markers on ships is entirely voluntary.

- [9.6] Persons occupying the Cullen Brees, Glin's Rest, Kells Brees, Ron's Bath, or a hex with Misha's Pod may have one or more wounds healed (20.6 and 19.6).

- [9.7] The Active Player must attempt to heal all Persons under his control (including those controlled through enchantments) who are suffering from wounds during his Recovery Phase.

### [10.0] Activation

#### GENERAL RULE:

All pieces (except Anberon's Expedition and chosen as "hangers") are placed on the map at the start of the game. All pieces on the map are in one of two states: active or inactive.

Active pieces are fully controlled by one Player. Inactive pieces may not move (except to 10.3), attack, or perform any other game functions. Active pieces never become inactive. Inactive pieces may be "Activated" by dice rolls on the Activation Table (see mapsheet); see the sequence of play. In addition, inactive pieces are activated when they are attacked by enemy pieces, when the enemy player attempts to cast an enchantment which would affect them, or when enemy pieces enter their kingdom. Whenever a person or kingdom is activated, that person (or all pieces assigned to that kingdom) may move and perform all game functions, as directed by the player friendly to them.

#### CASES:

- [10.1] Anberon's Expedition is the only force not deployed on the map at the start of play.

Beginning on Game-Turn 4, the Faerie player rolls two dice in each friendly Activation Phase to see if Anberon's Expedition enters the game. If activated, the Faerie player places the expedition in any unoccupied hex in the Jotun Sea Zone or the Sea of Moray Zone. All five ships must be placed in the same hex, and all three persons (and Anberon's escort) must be assigned in the same ship. Once activated, this Faerie player controls Anberon's Expedition.

- [10.2] The Worm of Mouse Stone, Misha the Wise, Dnennia the White, and Garflax Heafay are deployed inactive in specified Places of Power.

The Worm is friendly to the Fomorran player, while Misha, Dnennia, and Garflax are friendly to the Faerie player. Each of these persons may be activated (individually) by a roll on the Activation Table, by the entry of enemy pieces into their hex, or by any attack against them or attempt by the Enemy player to cast an enchantment over them.

- [10.3] Gwynedd, Enryvyllan, Ulatac, and Lulnater begin the game inactive, but friendly to the Faerie player.

They are activated (separately) in the manner indicated in the General Rule. Note that only minidand hexes are considered for purposes of activation; enemy pieces can enter island hexes without violating the neutrality of (and thus activating) these kingdoms. Note also that, as an exception to the General Rule, the Faerie player may move armies and persons (in no ships) of these nations while they are inactive. No piece may exit its own kingdom until activated, however.

- [10.4] Activation Table (see mapsheet)

### [11.0] How to Move Pieces

#### GENERAL RULE:

Each piece has a printed Movement Allowance. This Movement Allowance is expressed to Movement Points. Moving pieces expend one or more Movement Points to enter each hex. The Movement Point (MP) cost for each race to enter each type of terrain is listed on the Terrain Effects Chart (see mapsheet). The ability of pieces to move is

affected by the presence of other pieces, by immunities, and by the weather (6.0, 17.0, and 19.0).

# PROCESSES:

The active player may move his pieces during a friendly Movement Phase. The inactive player may move his pieces during a Reaction Phase. Each player may move his pieces through contiguous hexes in any direction up to (but not exceeding) the limit of each piece's Movement Allowance. A piece may not enter a hex unless it has sufficient Movement Points to pay the entry cost for that hex. A piece is never obligated to move. Unused Movement Points may not be loaned to other pieces or saved for later use, however.

Pieces may be moved individually or in groups (stacks). A stack moves in the ability of the slowest piece in it, however. For example, if one piece would be required to expend 2 MP's to enter a hex, and another piece in the same stack would be required to expend 3 MP's, both pieces moving together would be required to expend 3 MP's to enter the hex. The active player may break up and/or combine stacks any number of times during his Movement Phase, creating new stacks as necessary, or landing pieces between stacks which occupy the same hex. The active player may stop moving a piece or stack before its movement is finished in order to move other pieces or stacks, returning later to resume the original piece or stack's movement.

# CASES:

[11.1] Army CSP's not under the command of a friendly Person or not embarked on ships may not move during any Movement or Reaction Phase.

[11.2] Certain places must not move upon entering a hex containing some type of enemy pieces.

All army/sort CSP's must stop whenever they enter a hex occupied by enemy army/sort CSP's or heroes. Persons moving with an army/sort CSP's must also stop. The active player's pieces may only continue their movement in this case if they entered on a successful Overrun of the hex. See 12.3.

All persons must stop whenever they enter a hex containing enemy army/sort CSP's and may only continue their movement if they successfully evade their enemy pieces (18.0).

Note: Companions accompanying armies or with escorts attached are not effected by the workings of this provision and may not attempt to evade the enemy pieces.

[11.3] Whenever there are two or more types of terrain in a hex, the player initiating movement chooses any one type of traversable terrain present in the hex.

His pieces entering the hex stacked together pay only the entry cost for that one type of terrain. This determination may be made once for each piece or stack entering the hex. Note that a hex's Aspect is not considered a terrain type; a player's choice of a terrain includes only physical terrain.

[11.4] The hexside through which a piece enters a hex may affect the Movement Point cost to enter the hex.

Whenever a person or army/escort CSP enters a hex through a pass, mountain river, or ford (or ferry, bridge, or tunnel, in the case of Elves), the Movement Point cost for that type of hexside listed on the Terrain Effects Chart is added to the cost of the terrain of the hex. All such costs are cumulative. Hexside terrain costs are always assessed; a player may not assume that a hexside consists of climb terrain for the treatment of terrain inside a hex, as discussed in 11.3.

[11.5] Trails and Fairs roads negate the effect of the terrain in hexes for purposes of movement.

Hexside terrain is not negated. A piece that enters a hex containing a trail or Faerie road across a hexside containing that same symbol pays the trail or Fairs road cost to enter the hex. Trails and Fairs roads cease to exist in mountain pass hexsides during snow Come-Tuns.

[11.6] Army and person pieces entering a dyke hex always pay the dyke hex cost, regardless of other terrain in the hex.

[11.7] The cost to enter a hex varies with the type and rain of the piece entering the hex.

Ship pieces pay only one MP to enter any hex in any sea except the Mists (which cost 2 MP's per hex), but may only enter all sea or coastal hexes. Army CSP's, escorts, and persons pay the number of MP's listed on the Terrain Effects Chart under the column representing their race. For this purpose, the race of the game's pieces is given below:

**Human:** Callach and all persons and army CSP's of The Borders, The Weald, and The Eastmarch.

**Elf:** All persons and army CSP's of Albion, Gwynedd, Ulster, and Lemster, plus Dunails, Mishn and Geilax.

**Gnome:** All persons and army CSP's of Curwylan.

**Troll:** All persons and army CSP's of Conaught, Clan Curock, Clan Gogma, Clan Min Ennis, Clan Moray, and Clan Oehl (except Callach, who is human). In addition, the Worm moves in a Troll on land (and as a ship in sea).

Callach's Wiff and the Cait Sith pay 1 MP per hex regardless of the type or terrain in the hex and pay no additional costs for hexsides.

[11.8] Some types of terrain are prohibited to certain pieces.

Ships may never enter a hexes which do not contain some sea. All other pieces except the Cait Sith, Callach's Wiff, and The Worm may not enter any hex unless it contains some land (or they are embarked on a ship). Only the Cait Sith, Callach's Wiff, and The Worm may cross major river/lake hexsides. They ignore these types of hexsides. Only the Cait Sith and Callach's Wiff may cross mountain hexsides. Only Elves (and Gnomes accompanied by an Elf person and/or Elf or army Combat Strength Points) may make use of any hills and bridges (all other pieces in hills and bridges as though they were not).

mal minor river hexsides) or tunnels (other pieces treat them as mountain hexsides).

[11.9] The arrangement of a stack of pieces may be freely altered during a friendly Movement Phase, in part of a Reaction Movement, or during a combat in which the pieces are involved.

The order in which pieces are stacked indicates what person(s) command the piece(s), who possesses which magic items, and whether a piece is embarked on a ship (12.1).

To indicate that a person possesses a magic item, the item is placed beneath a person. To indicate that a piece is being carried by a ship, the piece is placed beneath the ship. The person who commands a group of Army CSP's is stacked on top of the CSP's (unless embarked on a ship, in which case, the person and CSP's in the stack will all be beneath the ship). The order in which persons are stacked in relation to each other is immaterial (e.g., if a king, marshal, and captain were all present in the hex, any of the three could be stacked on top of the other).

The players may never examine each other's stacks except as a result of an Enchantment of Vision (or a magic item having the same effect).

Some pieces have a symbol on the front of their piece indicating that they have no escort attached. This symbol is the equivalent of 1 Army CSP in all ways except that it is directly attached to the person and so is not subject to command rules. Just as the order in which pieces are stacked may be adjusted during movement, so may escorts be freely attached or detached during movement or reaction. When an escort is attached to an unescorted person, the person's piece is turned over to reveal the front face (no escort attached) and one Army CSP is removed from the hex. When an escort is detached, the person is turned over to reveal the back (unescorted) side. An escort may only be attached to unescorted persons with escort capacity (one side indicates an escort's presence) who occupy a hex with a friendly Army CSP of the same color.

# [12.0] Special Movement

## GENERAL RULE:

Several types of movement may be employed during a friendly Movement (over Reaction) Phase. These include: transportation, sea transport, overrun, flight (see 7.9), and forced march. In addition, artifact searches may be conducted (though these are not movement, they do cost Movement Points; see 20.3).

## CASES:

[12.1] Ships may embark and/or disembark friendly persons, escorts, and minor ships occupying a coastal hex with them.

Ships and those pieces noted in 11.8 are the only pieces that can enter all-sea hexes without the aid of ships. Pieces that enter all-sea hexes on ship use sea transport. Whenever land pieces (persons, minor, and escorts) occupy a coastal hex with friendly ships during their Movement Phase, the ships pay 3 Movement Points to embark the

pieces. Once embarked, the piece may be carried by the ships without penalty for the remainder of their movement. Pieces carried by ships may also be debarked at any time during the land-only Movement Phase that the ship occupies a coastal hex, at a cost of 3 Movement Points to the ship (regardless of the number of pieces transported). There is no limit to the number of pieces which can be embarked/debarked during a Phase. However, a ship may have only one army or escort embarked at any instant. Any number of persons may be embarked, however. Land pieces are shown to be on board a ship by placing them beneath the ship. The Worm, Callach's Wolf, and the Cnt Sith may never be embarked.

Players should note that the map for *Albion* very accurately duplicates the coastline of the British Isles. As a result, however, a number of hexes have more than one coastline (4-6, hex 2317). When moving by sea, players should remember which side of a hex their ships occupy, so that fleets are not dragged across a peninsula.

#### [12.2] A ship and the pinnen embarked on it are treated as a single piece.

Land piece/ship sea transport during a Movement Phase may not move by land during that Phase. They have no Movement Allowance, and may not expend Movement Points for any purpose. Further, the line of the ship determines the line of any pieces carried aboard it. If a ship sinks, the land pieces it carries are destroyed (exception: see 7.5). Land piece/shipboard a ship may not cast enchantments, engage in artifact searches, or participate in battles. They may engage in challenge combat, and their combat abilities are considered when conducting engagements. Embarked pieces always move with their ship carrying them until they are debarked.

#### [12.3] Teleportation allows a person to move directly between Planes of Power.

Any person occupying a Plane of Power may expend one Movement Point to attempt teleportation. Immediately upon expending the MP, the owning player rolls two dice. If the roll is less than or equal to the person's Current Magic Strength (see 3.04), the person may be moved immediately to any other Plane of Power with a range equal to that person's Current Magic Strength in hexes. If the die roll is greater than the person's Current Magic Strength, the attempt fails and the person immediately takes one wound. A new attempt may be made immediately by expending another MP. If the player wishes.

A person may teleport others. Friendly persons and escorts occupying the same hex with him, but he must expend one additional MP per escort person teleported (although the die roll is rolled only once). It costs two additional MPs per escort teleported along with a person. Not all persons being teleported need be moved to the same hex.

#### [12.4] Armies and persons may engage in forced marches.

The procedure for conducting forced marches is described in the sequence of play. Note: Pieces conducting forced marches may not attempt to employ sea transport. They may teleport, and may conduct overruns and artifact searches.

#### [12.5] Overrun is a special type of movement in which the inactive player's pieces attempt to occupy pinnen.

Whenever one or more Army/escort CSP's enter a clear, woods or rough hex which does not contain an enemy-controlled fortress, they may overrun any enemy army/escort pieces and heroes in the hex. The moving pieces immediately expend four MPs in addition to the cost to enter the hex. A battle is then resolved as described in 15.0 and 16.0. If, after one Round of battle, the enemy pieces are destroyed or retreat from the hex, the attacking pieces may continue their movement. Otherwise, they must cease moving for the remainder of the Phase (no additional Rounds of combat are conducted). All pieces conducting an overrun must be part of the same stack when they enter the hex of the overrun. In addition to all normal battle modifications, 3 is subtracted from the attack dice-roll. Challenging combat may take place as a prelude to an overrun.

#### [12.6] Terrain Effort to Chart (see map sheet)

#### [12.7] Discovery Table (see map sheet)

### [13.0] Reaction to Movement

#### GENERAL RULE:

During the Reaction Phase of each Player-Turn, the inactive player may move only eligible unembarked land pieces under his control.

#### PROCEDURE:

The inactive player examines all his stacks which are within 6 hexes (3 intervening hexes) of enemy army/escort CSP's. Each stack which is within a range in hexes equal to the Command Rating of any one person of his choice in the stack may react. A number of Movement Points equal to the Command Rating of any one person of his choice in the stack may be expended on reaction. There may be no Point may only be used to move. A stack may not expend hex nonforming, enemy army/escort CSP's unless the Command Rating of a person in the reacting stack be greater than the highest Command Rating of any enemy person in the hex.

#### [14.0] Command Control

#### GENERAL RULE:

Army CSP's that not ships, persons, or escorted units, penalties whenever they are not under command. Assignment of an army piece to a person's command is indicated by placing the piece directly beneath the person's piece.

#### CASES:

#### [14.1] Army CSP's which are not under command suffer the following penalties:

1. They may not move, react, or conduct forced marches. They may embark and/or disembark, and may be transported by sea.

2. They undergo attrition each Attention Segment in which they do not occupy a pinnen.

3. They may participate in combat and be removed to safety losses, but their Combat Strength is always linked (rounded down). All forces of army CSP's have a minimum Combat Strength of 1, however. Thus, 2 cannot CSP's which are out of command in a dyke hex would have a Combat Strength of 1, rather than 0 (½ rounded down).

4. Units which are out of command may not conduct artifact searches in over time.

#### [14.2] To be in command, an army CSP must be stacked beneath a person meeting the requirements of 14.3.

The order in which pieces are stacked may be changed at any time during movement or at the conclusion of a combat Round.

#### [14.3] Persons may command only specified army CSP's.

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Captains may command only army CSP's of their own color. Minstrels may command only army CSP's of their own race. Kings may command only friendly army CSP's.

#### [14.4] Regardless of who commands a stack, the Command Rating used to modify various game functions must be that of the highest-rated person in the stack (regardless of race).

If only Captains are present, an Captain's Command Rating may be used. However, if a Minstrel is present, only his Command Rating may be used, unless a King is present, in which case his Command Rating must be used. If there are two or more persons of equal rank, the owning player may choose which Command Rating is used.

### [15.0] Initiating Combat

#### GENERAL RULE:

Combat may take place in any hex containing opposing pieces. The initiation of combat is always voluntary, although the inactive player must defend whenever any challenge (15.4) combat is initiated by the active player. There are five different types of combat in *Albion*: battle, engagement, melee, duel, and one-on-one combat.

#### CASES:

#### [15.1] The active player may initiate a battle whenever his army, escorts, or hero occupy a hex containing enemy army, escorts, or heroes.

At least one army or escort CSP must be present (on one side or the other). If only persons (even heroes) are present, no battle may take place (unless it is possible). All friendly and enemy army, escorts, and persons in a hex must participate in any battle initiated in that hex. **Exception:** Ships and pieces embarked on them may not participate in battle.

[15.2] The active player may initiate a naval engagement between his ships and enemy ships occupying the same hex.

If no engagement is initiated in a hex, ships with Relli markers may not participate and ignore all results. All other friendly and enemy ships in the hex may participate, as must all persons, escorts, or army CSPs embarked on such ships. Unembarked land pieces may not participate in an engagement.

[15.3] In the absence of any/one/all CSPs, the active player may initiate a duel between his persons and enemy persons occupying a hex.

Ships and persons embarked on ships may not make (though they may initiate) duels or combat (though they may combat). The presence of the ship in the hex has no effect on the ability of persons not embarked on those ships to make. Once a duelist is initiated, all persons not embarked on a ship who occupy that hex must participate unless they possess a magic item (Cot Dixy, Bright's Cloak, Gerflax' Wand, or the Staff of Dominus) allowing them to evade automatically. In this case, melee may be declined by the person possessing the item (as did by any or all other persons in the hex).

[15.4] Either player may initiate one or both types of challenge combat during a Combat Phase.

Challenge combat is a means of initiating a formal duel between champions of both sides. There are two distinct types of challenge combat: the *duel* (15.5) and *trial by combat* (15.6). Challenges are announced and resolved as described in the sequence of play. To initiate a challenge combat, the player tests the hex in which the combat will take place, which type of combat it will be, and what person will be the challenger (but not what that person's current strength or other magical items he may be carrying). The opposing player, in each case, states whether or not he will accept the challenge, and which friendly person in the hex will fight for him. Only one person per side may fight in each challenge combat, and only one challenge combat of each type may be initiated per battle or engagement. Magic items may be transferred between friendly persons occupying the same hex before resolving a challenge combat.

[15.5] A duel arena is a type of challenge combat between two persons.

Only persons with a Basic Magic Strength of at least 1 may participate in a duel arena. Such combat is resolved using each participant's Current Magic Strength [16.4].

[15.6] A trial by combat is challenge combat between warriors.

A person's Current Combat Strength is used in a trial by combat [16.5].

[15.7] Several types of combat may take place in the same hex in one Combat Phase.

It is theoretically possible for a battle, a naval engagement, and two duels/arena and two trials by combat (one challenge combat per type for the battle, and one per type for the engagement) to take place in the same hex.

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at any time. Each is resolved separately as described in 16.0.

[15.8] Combat is conducted in rounds during which the initiative may pass back and forth between players.

Each time the Combat Ratio is calculated, the dice are rolled and losses are removed. These actions constitute one Round. Once a Round is completed, a new Round begins. The active player is always the attacker. Initially, it is his opponent who always the defender. However, except in the case of a challenge combat, the attacker may decline to continue attacking at the end of each Round. The original defender then has the option to become the attacker. If he chooses to do so, the Combat Ratio is calculated anew (but the terrain type remains the same in all Rounds or is selected). The player may then do the initiative back and forth between each other in this manner, resolving one Combat Round until either is a hex full:

1. All of the pieces of one side are eliminated or have successfully evaded (19.0)
2. One side retreats out of the hex at the end of combat (see the Combat Results Table)
3. Both sides decline to initiate a new Round of combat.
4. The initiative of a battle or engagement has ended due to the elimination of all army/escorts and ship pieces in a hex (opposing persons may remain; a melee may occur if a battle or engagement in which the persons took part has already taken place).

## [16.0] Resolving Combat

### GENERAL RULE:

Combat is resolved by indexing the Combat Ratio for the combat with a modified die-roll on the Combat Results Table. The result of this procedure is indexed with the side of each force to determine the exact losses that each side suffers. Each type of combat in each hex is resolved independently. The order in which the combats are resolved (within the sequence of play) is entirely up to the active player. He need not announce the order in which he will resolve his combats in advance. Each individual combat must be resolved before proceeding to a new combat, however (i.e., one of the results given in 15.8 must occur).

### CASES:

[16.1] The following procedures are used to resolve battles:

1. The active player announces the hex in which the battle will take place.
2. The inactive player states which terrain type his pieces will defend in. (Exception: P.I.). All Combat Strength modifications listed on the Terrain Effects Chart are applied to both players' pieces. Even if the initiative changes and the original attacker becomes the defender, the terrain type does not change.
3. The attacking player may announce challenge combat (see the sequence of play). The inactive player accepts (or refuses) these challenge combats, and may initiate his own.

4. Each player adds the Current Combat Strength of each hero and Current Magic Strength of every person on his side to his modified combat strength.

5. The Attacker's Combat Strength is divided by the defender's Combat Strength, and rounded down to the nearest simplified Combat Ratio found on the Combat Results Table (thus, 5 CSPs attacking 11 CSPs becomes a Combat Ratio of 1-3). There is no voluntary reduction of Combat Ratios.

6. The inactive player rolls the die, and modifies the result as follows:

**Add...**

...The Command Rating of any one attacking person in the hex.

...3 if the defending player declined a duel initiated as a result of the battle and one or more defending persons with a Basic Magic Rating of 1 or higher is participating in the battle.

...3 if the defender player declined a trial by combat initiated as a result of the battle and any defending person is participating in the battle.

**Subtract...**

...The Command Rating of any one defending person in the hex.

...3 if the attacking player declined a duel initiated as a result of the battle and one or more attacking persons with a Basic Magic Rating of 1 or higher is participating in the battle.

...3 if the attacking player declined a trial by combat initiated as a result of the battle and one or more attacking persons is participating in the battle.

7. The Combat Ratio found in Step 5 yields a column on the Combat Results Table. This modified roll yields a row. The intersection of line and column yields a pair of letters. The letter to the right of the slash refers to the defender. The letter to the left of the slash refers to the attacker. These results are used to determine losses on the Casualty Table.

8. Each player finds the column on the Casualty Table containing his lettered result.

9. Each player then finds the strength of force involved in the combat by adding together all of the army/escort CSPs that participated in the combat without modifying their strength in any way. Five values always used to calculate losses. The resulting strength of force will fall within one of the spaces of numbers listed in the left-most column of the Casualty Table.

10. By indexing the line representing the strength of force with the roll number representing the combat result, the player determines his losses. Losses to the left of the slash refer to army/escort CSPs, while losses to the right of the slash refer to wounds inflicted on persons who participated in the combat. If a result has a 1, it would do enough to kill the person (whichever is less) is removed from one person who participated in the battle. As a word in excess of what is necessary to kill the person is inflicted on other persons who participated in the combat.

[16.2] Engagements are resolved as follows.

The major differences are two:

1. The persons involved may only use their Current Magic Strength to calculate the Combat Ratio.

2. Only one person may participate per player.

There are no modifications to the dice roll (except as a result of magic items). Command has no effect on duel actions. Acceptance of a duel (arcane is voluntary but, once accepted, a person may never withdraw from the duel (all retreat results are ignored) until one or both participants are dead.

(16.5) Duels by combat are conducted similarly to melees.

The major differences are two:

1. The persons involved may only use their Combat Strength (doubled if they are capable of Heroic Combat) for purposes of calculating the Combat Ratio and strength of force (using their unmodified Combat Strength).

2. Only one person may participate per player.

There are no modifications to the combat resolution dice roll (except as a result of magic items). Command has no effect on trial by combat. Acceptance of a trial by combat is voluntary but, once accepted, a person may never withdraw from the trial (retreat results are ignored) until one or both participants are dead.

(16.6) Combat Results Table  
(see mapsheet)

## [17.0] Fortresses

GENERAL RULE:

There are five types of fortresses: knowes (the sites the Elves built inside hollow hills), delvings (the deep-dug halls of the Gnomes), brochs (the huge circular towers built by the Trolls), stockades (the dished and palisaded man-towns), and dykes (the five enchanted hexes of Dermot's Dyke which form a magical barrier between Faerie and the north). Each of these fortress types modifies the Combat Strengths for army/escort CSP's which fight battles (only) in them.

CASES:

(17.1) If a battle is initiated against an army/escort CSP's and against an occupying a hex containing an undestroyed friendly fortress, they are considered to be inside the fortress.

If a funneling friendly fortress is in a hex, a player's force must defend in that fortress. Thereafter, all Rounds of that battle are conducted using the terrain bonuses and penalties for the fortress. Players should note that both the attacker and defender's Combat Strengths are modified when a battle is fought at a fortress.

(17.2) Only army/escort CSP's (not ships or persons) are affected by the presence of a fortress.

(17.3) A person in a friendly fortress may not be attacked in melee combat unless the fortress is destroyed.

Persons may be challenged to trial by combat and duels arcane, however.

(17.4) All fortresses except dykes have an intrinsic defensive Combat Strength of 1.

This strength is added to that of other friendly pieces which are defending in the hex (only). It is never modified by terrain. This intrinsic strength may be eliminated as a combat loss. However, it may only be eliminated for this purpose after all other army/escort CSP's in the hex have been eliminated. In elimination does not result in a victory point award (23.0), but does destroy the fortress for the rest of the game (place a Ruin marker in the hex). Fortresses may be destroyed, but never captured. Dykes may never be destroyed, however.

(17.5) Persons may not attack pieces inside a fortress unless they attain in conjunction with one or more army/escort CSP's.

(17.6) A dyke has the only type of fortress that affects movement.

All pieces except Elves and Faerie-controlled pieces accompanied by Elves) pay 6 MP's to enter a dyke hex. Elves (and accompanying pieces) pay only 1 MP.

## [18.0] Evasion

GENERAL RULE:

Whenever persons other than heroes occupy a hex containing enemy army/escort CSP's, they are automatically killed unless one of the following conditions is met:

1. The persons are inside a fortress or embarked on ships.
2. The enemy army/escort CSP's are embarked on ships.
3. A friendly hero or friendly army/escort CSP's are in the hex.
4. The persons successfully evade the enemy CSP's.

In general, opposing pieces in the same hex are considered to be aware of each other. However, the evasion procedure may be used to evade enemy pieces. In effect, successful evasion allows friendly pieces to occupy the same hex as if they were ignorant of each other. Evasion may be attempted in the following situations:

1. Persons may attempt to evade enemy pieces which enter their hex during the enemy Movement Phase.
2. Persons may attempt to evade enemy pieces occupying hexes which they enter during a friendly Movement Phase.
3. Persons may attempt to evade enemy pieces at the conclusion of a battle in which all friendly army/escort CSP's and heroes have been killed (and they would themselves be killed, unless evasion is successful).

Ships, armies, and persons with escorts may not evade.

PROCEDURE:

Whenever a player desires to evade, both players roll a die. Each player's roll is modified by the addition of either the Command Rating (or the Current Magic Strength

1. The active player announces the hex in which the engagement will take place.

2. The active player may announce and conduct challenge combat. The defender player may accept (or refuse) these challenge combats, and may propose his own.

3. Each player totals the Combat Strengths of his participating ships, heroes, and army/escort CSP's carried aboard the ships.

4. The resulting totals are expressed as a Combat Ratio (16.1, Step 5).

5. The attacking player rolls two dice, and modifies the roll exactly as in 16.1, Step 6.

6. The modified roll is indexed with the Combat Ratio on the Combat Results Table to yield a combat result.

7. Each player's combat result is indexed with his strength of force on the Casualty Table. The strength of force for an engagement is found by adding the Combat Strength of the ships involved, Army/escort and person CSP's are ignored.

8. Numbers on the left of the slash on the Casualty Table are ignored. Those to the right of the slash represent both steps lost (on ships, and wounds inflicted on persons). A result with a 1 indicates that at least one person must be killed (16.1, Step 10), and one ship sunk.

[16.3] Melees are resolved as follows:

1. The active player announces the hex in which the melee will take place.

2. The players separately total the Current Combat Strength or Current Magic Strength (whichever is higher) for each of their participating persons. Only one strength (combat or magic) can be used per person (though each time the combat strength is recalculated, the rating selected may be changed). The Current Combat Strength of heroes is doubled for purposes of melee combat.

3. The resulting totals are expressed as a Combat Ratio (16.1, Step 5).

4. The attacking player rolls two dice and modifies the result as follows:

Add...

...The Command Rating of any one attacking person in the hex.

Subtract...

...The Command Rating of any one defending person in the hex.

6. The modified roll is indexed with the Combat Ratio on the Combat Results Table to yield a combat result.

6. Each player indexes his combat result with his strength of force on the Casualty Table. The strength of force is found using the same numbers as were used to calculate the Combat Ratio, except that the full value of all persons is used (the Magic Level is not added to a person's Basic Magic Strengths and the Combat Strengths of heroes are not doubled).

7. The losses to the left of the slash on the Casualty Table are ignored. Those to the right of the slash are wounds inflicted. A result with a 1 indicates that at least one person must be killed (16.1, Step 10).

(16.4) Duels arcane are conducted similarly to melees.

— rolling player's choice) of one friendly person in the hex. A player with army/escort CSP's in the hex has the additional option of adding the number of army/escort CSP's to his roll (instead of using a person's rating). The player with the highest modified roll decides whether the evasion attempt succeeded.

#### CASES:

[18.1] **Places on which an enemy successfully evade while moving may ignore the presence of enemy pieces in the hex in which the evasion took place.**

[18.2] **Places on which an enemy successfully evade enemy pieces entering their hex may not be overrun or otherwise attacked by those pieces.**

Other pieces which enter the hex and are not evaded may still overrun or attack the persons. Note that when one piece in a hex is in contact with enemy pieces, all pieces are in contact. Therefore, if one stack of enemy pieces is evaded and another is not, the first stack may participate in the attack of the stack which was not evaded. If pieces enter a hex containing enemy pieces and successfully evade, they may ignore the enemy piece and continue moving. Note that pieces in an undiscovered hex may not evade.

[18.3] **If a hero is present in a hex, the options of persons in that hex are increased.**

A hero increases as if his Combat Strength was the strength of an army (e.g., a Combat Strength of 3 is equal to 3 army CSP's). Consequently, as long as a hero occupies a hex, the person in the hex is considered to be accompanied by friendly army/escort CSP's. If the hero leaves the hex or is eliminated, the persons will be killed if enemy army/escort CSP's enter the hex in less than five evades. Note that heroes may attempt to evade, just like any other person.

## [19.0] Enchantment



#### GENERAL RULE:

An enchantment is a potent form of magic used only by enchanters. During the Enchantment Segment, both players secretly plot enchantments as described in Part B of the sequence of play. Players then reveal what enchantments they have plotted, determine the effects of these enchantments, and place an Enchantment marker on each person who attempted to cast an enchantment. Most enchantments take immediate effect, and remain in effect for the remainder of the Game-Turn. The specifics of each enchantment are given in 19.4.

#### PROCEDURE:

1. The player controlling the casting character determines that person's Current Magic Strength.

2. The player then rolls the dice. If the roll is less than or equal to the Current Magic Strength, the enchantment is successful and takes immediate effect. Otherwise it fails, and no new attempt to cast an enchantment may be made by the casting person.

#### CASES:

[19.1] **Only enchantors who occupy a Place of Power may attempt to cast an enchantment.**

In addition, certain enchantments require that a person occupy a specific Place of Power, or have possession of a magic item.

[19.2] **Only one enchantment may be cast by any one enchanter during each Enchantment Segment.**

[19.3] **Persons who attempt to cast an enchantment during an Enchantment Segment may do nothing else for the remainder of the Game-Turn.**

Such persons may not accept challenge combat (though no penalty is suffered for this refusal), move, conduct artifact searches, react to enemy movement, or take any other action except to defend themselves if attacked. They may provide Command Control and, once attacked, may choose to adopt the role of attacker if the original attacker declines to continue a combat he originated.

[19.4] **Enchantment Summary**  
(see page 10)

[19.5] **Places of Power Summary**  
(see page 16)

## [20.0] Magic Items

#### GENERAL RULE:

There are three types of magic items in the game: artifacts, heirlooms and possessions. Artifacts are those 10 items numbered between 01 and 10 which are deployed in Places of Power at the beginning of the game and may be discovered and acquired by persons. Heirlooms are those two items (11 and 12) belonging to Curwyllan and Ulstir which may be used by any person whose playing piece is the same color as the heirloom's playing piece. Possessions are those 12 items numbered 13 through 23 which are portrayed on the back of the playing piece of the individual who possesses them at the beginning of the game.

#### CASES:

[20.1] **Persons, allies, and armies may carry magic items, or they may be located in friendly fortresses.**

Possession of a magic item is indicated by placing it beneath the person, ship, or armies that are carrying it. The item may be transferred between friendly pieces during movement or reaction or at the beginning of a combat Round during which the bearer and the piece to which it is being transferred occupy the same hex. Anytime a magic item is not carried by a piece or does not occupy a fortress, it may be picked up during movement or reaction by any active piece entering the hex.

[20.2] **Only eligible persons may use magic items.**

Any person may carry a magic item, but there are a number of restrictions on when an item may be used:

1. An item which increases one or more of a person's characteristics (Magic Strength, Combat Strength, Command Rating) may

only be used by persons possessing Ratings of 1 or higher in every one of the effected characteristics.

2. A particular person may only use one magic weapon at a time. Magic weapons include: The Ridd Cleaver, Lynn's Hammer, Trollbane, Hand of Today, Ogme's Axe, and The Sword Requiem.

3. A particular person may only use one Wizard's Staff at a time. Wizard's Sticks include: Gwydion's Staff, Gerflax's Wand, Mishu's Rod, and The Staff of Dunsin.

4. A person may only use two magic items per Phase or Segment. A person may not benefit from more than two items borne on his person during a Phase (although he may benefit from additional items borne by someone else).

[20.3] **Artifacts may only enter the game as a result of an artifact search.**

The 10 artifacts deployed on the map at the beginning of the game will never be used until discovered. Discovery may be accomplished whenever one or more active persons occupy the hex in which the item is deployed during their Movement Phase. The procedure for discovering artifacts is listed below:

1. The active player announces that he is searching the hex and which persons are participating in the search. He also announces how many MP's (minimum of 0; maximum of 4) all persons in the hex will expend on the search.

2. The Current Magic Strength of all persons involved in the search is added to the number of 1's (not army) CSP's attached to those persons.

3. The span of numbers on the Discovery Table (see mapsheet) within which this total falls is found and two dice are rolled.

4. The number of MP's (about the minimum of 4) expended on the search is added to the roll, and the total is indexed with the column found in Step 3. The result obtained will be no effect, a curse, or the number of an artifact (see 20.4) which is discovered. If a result is obtained which cannot be met (for example, 0 or 01 is discovered, but has already been carried off), it is treated as no effect. Regardless of the result, any number of searches can be conducted in the same hex, and/or by the same pieces in a Phase. A newly discovered item must immediately be assigned to one person participating in the search, or it may be left in the hex and treated as if it were undiscovered.

[20.4] **Undiscovered magic items may be freely examined by both players.**

[20.5] **Magic items may be captured or destroyed in melee or battle.**

Whenever a person is killed in melee, battle, duel arcane, or trial by combat, any magic items that person's possession suffer one of three fates: (1) they may be picked up by a friendly person or army CSP; (2) they may be captured by an enemy person or army CSP; (3) they may be destroyed. The player who controlled the dead person rolls two dice. If the result is a 2 or 3, the item is broken or blasted and permanently removed from play. If the result is 4, 5, 6, 7, or 8, the item is captured by a person (or army CSP) of the

original owner's choice. **Exception:** If a person dies to a duel, arcane, or trial by combat, any items possessed at the destroyed one's dice roll of 2-9. On a dice roll of 10, 11, or 12, they are captured by the enemy person who was the victor in the melee (if he is still alive). If that person is also dead, the magic item is automatically recovered by the player whose person controlled it prior to the melee.

#### [20.6] Magic Item Summary (see mapsheet)

## [21.0] Scenarios and Victory Conditions

### GENERAL RULE:

There are two scenarios to *Albion*, "Albion Alone" (22.0), and "Faerie Twilight" (23.0). It is recommended that players play the short game, "Albion Alone" before attempting "Faerie Twilight." It is also recommended that the players use only those magic items, enchantments, special Places of Power, and special person attributes which are marked with a star on the mapsheet the first time they play the game.

### PROCEDURE:

The scenario descriptions and the Game-Turn Record Track list when each scenario begins and ends, special rules applying to the scenarios, and the victory conditions for each scenario.

### CASES:

[21.1] Victory is based on the accumulation of Victory Points (VP's).

VP's are granted for the destruction of enemy pieces and fortresses. Note that players receive VP's for the destruction of enemy pieces even when they had nothing to do with their destruction.

[21.2] The following VP awards are granted to both players in both scenarios:

- 1 VP per enemy ship sunk during play\*
- 1 VP per enemy army/escort CSP destroyed during play\*
- 10 VP per enemy fortress destroyed during play
- 5 VP per enemy person killed during play

\*The Fomorians player begins the game with a total of 121 ship and army/escort CSP's. The Faerie player (including all allies) has a total of 133 CSP's.

[21.3] Cartela VP awards are made only during the "Albion Alone" scenario.

The Fomorians player receives a 15 VP bonus (in addition to the normal VP's for destroying fortresses) for destroying Caer Gwawdd, Blackdown Delving (1740), Brugh Tara (1426), and Caer Knockma (1922), for a possible bonus of 60 VP's.

[21.4] Cartela VP awards are made only during the "Faerie Twilight" scenario.

The Fomorians player receives an award of 30 VP's for each army country (Albion, Curwyllan, Gwynedd, Ulster, Lelawer) which has lost all its persons by the end of the game (including the Cait Sith, in the case of Albion).

## [22.0] Albion Alone

### COMMENTARY:

The invasion of Albion during the second fortnight in Belstar caught the lords of Faerie totally unprepared and very acutely recorded in destroying the might of the Elves during the first six weeks of the war. "Albion Alone" portrays this desperate time in a short game format designed to allow players to master the game without playing an entire campaign.

### CASES:

[22.1] The scenario begins on Game-Turn 1 and lasts for three Game-Turns until the end of Game-Turn 3.

[22.2] The Faerie player may not roll for the entry of Aaberoa's Expedition during this scenario.

[22.3] The Fomorians player may accelerate a pre-game Movement Phase prior to the first Game-Turn of the scenario.

This rule simulates the early mobilization of Fomorians forces. All Fomorians pieces may be moved exactly as during a normal Movement Phase, except that the Movement Allowances of all Fomorians pieces are tripled. No Fomorians piece may enter any hex of Gwawdd, Albion, Curwyllan, Ulster, or Lelawer. The weather for this pre-game movement is clear. Pieces may not force march during a pre-game movement.

[22.4] The Faerie player may not cast enchantments until the Game-Turn

following the turn in which a Fomorians piece has entered any hex of Gwawdd, Albion, Curwyllan, Ulster, or Lelawer.

[22.5] The Fomorians player wins if he accumulates at least three times the Victory Points at the end of the scenario.

Otherwise, the Faerie player wins.

## [23.0] Faerie Twilight

### COMMENTARY:

This scenario recreates the entire Third Fomorians War, from the initial invasion of Albion, until the final retreat of the Fomorians army.

### CASES:

[23.1] The scenario begins on Game-Turn 1, and lasts for 70 turns.

[23.2] The player with the most Victory Points at the end of the game wins. However, if both players have accumulated more than 400 Victory Points (a total), the game is a draw and both players lose. The vigor of the old races has been dissipated, and the Manderas take over the Enchanted Isles.

[23.3] Cases 22.3 and 22.4 are in effect for this scenario.

## [7.6] COMBAT STRENGTH ROSTER

### ALBION

Aaberon	□□
Colteraa	□□□□
Corrn	□□
Darwea	□□□□
Edair	□□□
Elidor	□□□□

### CLAN CONNAUGHT

Conaca	□□□□
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### CLAN CUMROCK

Callach	□□
Grogaa	□□□□

### CLAN GOGMA

Magog	□□□□
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### CLAN MAC ENNIS

Balo	□□□□
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### CLAN MORAY

Barguest	□□□
Gaiotach	□□□□
Imrie	□□□□
Kailic	□□□□

### CLAN OCHIL

Bogaa	□□□
Clutryn	□□□□

### GURWYLLAN

Erskine	□□
Malekm	□
Springaa	□□
Temple	□□

### GWYNEDD

Atwaa	□□□□
Brawren	□□
Midraht	□□□

### LEINSTER

Aagaa	□□
Baht	□□
Dagdo	□□□□
Ogma	□□□□

### NON-ALIGNED

Cait Sith	□□□□
Coluach's Wall	□□
Daettir	□□□
Getlax	□□
Misha	□□
The Wexor	□□□□

### THE BORDERS

Briaa	□□□□
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### THE EASTMARCH

Aiarai	□□□□
Braa Oy	□□□□
Dobie	□□□

### THE WEALO

Corroat	□□□□
Dando	□□□□
Seaa	□□□

### ULSTER

Cluacaa	□□□□
Flawetta	□□□□
Moriga	□□□□

SPT grants players permission to copy this roster for personal use.



## [7.9] PERSONS SUMMARY

Certain special rules apply to various Persons in the game. Each entry below gives the Person's name and, sometimes, title, the year of their birth and death (according to the old reckoning) and an alphanumeric code for purposes of reference. The letters in each Person's identity code indicate race (E: Elf; G: Gnome; M: Mordane; T: Troll; or A: Ancient; and S: Supernaturally), and the numbers indicate the Person's magical powers in special ways described in 11.0. Persons are listed according to the King- dom or player to whom they owe allegiance.

## LEADERS AND HEROES OF ALBION

**001. Auberón the Short, King of Albion**  
(12032-2680) Auberón begins the game at Tump with Anri son's Expedition, which has sailed in search of fatherhood.

**002. Collierus the Brave, Master of the Fast**  
(12602-2680) Collierus may never enter any kingdom except Albion, The Eastmarch and The Weald unless accompanied by a Friendly Mordant or King.

**003. Wild Edin, Prince of Albion**  
(12633-2841) Auberón's youngest son becomes Mordant immediately if his father (Auberón) becomes King. If both Eldor and Auberón die, Edin becomes King.

**004. Ellidai, Crown Prince of Albion**  
(12598-2680) Auberón's eldest son becomes King if Auberón is killed or himself dies by gaining the power to command all friendly forces.

**005. Doreen Truthlayer, King's Champion**  
(12333-2680) Doreen beats the blade Requirer, and can never part with it unless he is killed. In addition, Doreen's reputation among the Eomondians is so tall that he receives a staff of one column in his favor whenever he participates in challenge combat.

**006. Caria The Shaper \***  
(17-2680) Auberón's Court Magician is accompanying Auberón's expedition at the start of the game. If Caria is killed, his piece is not removed from play. Instead, it is replaced with the Calt Silt, the great Demon that Caria bound to his service and which is sworn to never hurt his death. The Calt Silt is controlled by the Fairie player.

## LEADERS AND HEROES OF LEINSTER

**007. Dagda Silver Aale, King of Leinster**  
(1806-2680) If Dagda is killed, Angus Mui Og becomes King of Leinster and gains the ability to command only his own troops.

**008. Angus Mac Og, The Caut of Munster**  
(12396-2740) Angus Mac Og becomes King of Leinster if Dagda is killed.

**009. Ogmie Ironfist, Champion of Leinster**  
(12394-2680) Ogmie begins the game off-tump with Auberón's Expedition. Ogmie carries Ogmie's Axe (the Great Axe of Leinster) to the fight of the game. Leinster is not on a die roll (and tie) when Ogmie enters the game.

**010. Brigit Shieldmaiden, Princess of Leinster**  
(2410-2740) If both Dagda and Angus Mui Og are killed, Brigit becomes Queen (treat as a King). Brigit bears Brigit's Cloak at the start of the game.

## LEADERS AND HEROES OF ULSTER

**011. Finvarra, King of Ulster**  
(1042-2820) If Finvarra is killed, Moriga becomes Queen of Ulster (treat as a King). He carries Thrillam at the start of the game.

**012. Cluacan the Bold, Hero of Ulster**  
(12387-2680) If Cluacan meets Connan in a challenge combat, the Combat Ratio is adjusted one column in Connan's favor.

**013. Moriga the Enchantress, Princess of Ulster**  
(12399-2820) Moriga becomes Queen (treat as King). If Finvarra is killed, Cluacan is killed, and challenge combat in which the fight is tied has the Combat Ratio shifted 2 columns in his favor.

## LEADERS AND HEROES OF MUNSTER

**014. Arwen the Black, King of Gwynedd**  
(2086-2680) Midinhir becomes King of Gwynedd if Arwen is killed.

**015. Midinhir the Protector**  
(1143-2853) If Arwen is killed, Midinhir becomes King of Gwynedd.

**016. Bronwen the Fair, Princess of Gwynedd**  
(1278-2858) If both of her brothers are dead (Arwen and Midinhir), Bronwen becomes Queen (treat as King) of Gwynedd.

## LEADERS AND HEROES OF CUSWYLLAN

**017. Erskine Dreadful, King of the Gnomes**  
(12615-2723) Erskine carries Lynn's Hammer at the start of the game. If he is killed, Spraggan becomes King of Cuswylan.

**018. Trumpin, Master of Bodmin Deiring**  
(2638-2680) If both Erskine and Spraggan are killed, Trumpin becomes King of Cuswylan.

**019. Spraggan, Master of Thorston Hall**  
(2633-2680) Spraggan becomes King of Cuswylan if Erskine is killed.

**020. Black Malekin, The Mage**  
(2628-2680) Kinklin is Erskine's Court Mage. He carries The Hand of Torbay at the beginning of the game.

## HERDES AND LEADERS OF THE FOMORIAN ALLIANCE

**021. Bogan Redcap of Ochil**  
(12622-2680) If Bogan and Eldor meet in a challenge combat, the Combat Ratio is shifted one column in Bogan's favor. Bogan becomes King of Ochil if Bogan is killed.

**022. Glasyn Bearkiller, Warchief of Ochil**  
(12620-2680) If Glasyn dies, Bogan becomes King of Ochil (treat as King) of Ochil.

**023. Connan, the Avenger of Coughnagh**  
(2634-2680) If Connan and Cluacan meet in a challenge combat, the Combat Ratio is shifted one column in Connan's favor.

**024. Balor One-Eye, Warchief of Clan MacFinnle**  
(12628-2680) Modify the die roll by 2 in Balor's favor whenever he participates in trial by combat.

**025. Mogog the Cruel, Warchief of Clan Gogmog \***  
(12642-2680) Since a prophecy in his birth foretold that Mogog would die at the hands of a woman in disgrace in the Fomorians' culture, Mogog may not initiate or accept any challenge combat for fear that he will incur the nemesis of the prophecy. If he refuses a challenge combat, the nemesis dies roll modifications apply.

**026. Grogga Blackheart, Warchief of Clan Corroch**  
(12625-2680) Since a prophecy in his birth foretold that Grogga would die at the hands of a woman in disgrace in the Fomorians' culture, Grogga may not initiate or accept any challenge combat for fear that he will incur the nemesis of the prophecy. If he refuses a challenge combat, the nemesis dies roll modifications apply.

**027. Imrie Troll-Lord, Speaker of the Clans \***  
(12628-2680) If Imrie meets Auberón in a challenge combat, the winner's player adds 5 to the succeeding combat resolution die rolls in that

battle. If Imrie is killed, Onidoch becomes Warchief (treat as King) of Minny.

**028. Galdrach the Swimmer, Marshal of Minny**  
(12636-2680) Galdrach becomes Warchief of Minny (treat as King) if Imrie dies.

**029. Rurik Alfson, Captain of the Guard**  
(12634-2680) Whenever Rurik is present at a battle, the Combat Ratio is shifted one column in his favor.

**030. Borgan the Dwarf, Imrie's Mage**  
(12606-2680) Borgan bears the Mages Crystal at the beginning of the game.

**031. Old Calloch, The Mag of Strathlyth \***  
(12593-2680) If Calloch is killed, his piece is flipped over to reveal Calloch's Wall.

## LEADERS AND HEROES OF MUNDANIA

**032. Brian Mac Ivel, King of the Borders**  
(12643-2680) If Brian is killed, all troops of The Borders are destroyed and removed from play at the end of the current Game-Turn.

**033. Cormac Sun-Long, King of The Weald**  
(12634-2680) Cormac may not leave The Weald, Albion, and Cuswylan unless taken with Imrie. If Cormac is killed, Dando becomes King of The Weald.

**034. Sean the Whiter, Cormac's Mage**  
(2-2680) Due to his opposition to the war, Sean may never leave The Weald except to teleport into a Place of Power. He may justly move between Places of Power, but may enter no other place outside of The Weald. Sean possesses Heir's Ring.

**035. Dando Redhand, Champion of The Weald**  
(12633-2680) If Cormac is killed, Dando becomes King of The Weald.

**036. Mad Alast of Eastmarch**  
(12638-2680) If both Alast and Mogog are present in a hex, Mogog's Ratings must be modified by five dice rolls, not a net effect. If other Kings are present, the Ratings may be used instead.

**037. Bran Og, Hero of The Eastmarch**  
(12650-2680) If Bran Og is present in a stack, no other person in that stack may be played in a trial by combat except Bran Og.

**038. Dabla the Scribe, Alast's Mage**  
(12631-2680) Dabla possesses The Scribing Glass.

**039. Dunetti the White, Sorcerer of The Watch**  
(17-2653) Dunetti possesses The Staff of Dunetti.

**040. Gerflax Hoeflin, Master of Fir Dairly**  
(17-2680) Gerflax possesses Gerflax Wand.

**041. Misha the Wit, Old Man of the Brees**  
(17-2680) Misha possesses Misha's Rod.

**042. The Worms of Mousa Sloot**  
(17-2680) The Teeth of the Dragon are possessed by (but cannot be used by) the Worms. The Worm moves in a Ship in hexes containing sea, and as a Troll in land hexes.

**043. The Calt Silt, Demons of the North \***  
(17-?) Also known as Big Ears, The Calt Silt appears immediately upon the death of Connan. It is a fly (providing HXP to a hex any hex on the map). It ignores HXP ratings.

**044. Calloch's Wall \***  
(2680-?) This ghost appears immediately when Calloch is killed and is controlled by the Fomorian player at that time. At the beginning of each succeeding Game-Turn Segment (before enchantments are plotted), the Fomorian player rolls a die. If the result is odd, Calloch's Wall is controlled for the entire Game-Turn by the Fomorian player. If even, by the Fairie player. Like the Calt Silt, Calloch can fly.

## [19.4] ENCHANTMENT SUMMARY

The following 13 enchantments may be cast during the course of the game. Each enchantment, numbered from 01 through 13 (in order of plotting), lists under the heading **Requirements** any special requirements necessary to its casting, under the heading **Effects** how the enchantment operates, and under the heading **Notes** anything special about the enchantment.

### 01. *Shake the Earth*

**Requirements:** Caster must possess Dana's **Tome of Magic Item 03**.

**Effects:** The caster's player designates any one hex within a range equal to the caster's Current Magic Strength  $\times 2$ . That hex suffers 1 violent earthquake. All fortresses and 30% of the army (not recent) CSP's in the hex (round down) are immediately destroyed. Both friendly and enemy pieces are affected.

### 02. *Enchantment of Earthling*

**Requirements:** Caster must occupy the Denby or Piloth or Derwent's Watch.

**Effects:** The enchantment may only be cast once per game. Once cast, this action will dice roll for Auburn's Expedition (see 10.0) is reduced by 3 for the remainder of the game.

### 03. *Scrying Enchantment*

**Requirements:** Caster one to possess the Scrying Glass (see 10.0 Item 20).

**Effects:** A successful Scrying Enchantment forces the opposing player to write down the intended movement (including a retreat) sea-hexes and 1/3 of the remaining force to the Scrying player's choice within a range equal to the caster's Current Magic Strength. Once plotted, this movement must be adhered to as closely as possible during the ensuing fully Movement Phase, moving as far as possible along the recognized path of movement within the limits of the pieces' Movement Allowances. This plot is written after the effects of all enchantments have been determined, then is, after all dice rolls have been made in this Enchantment Segment.

**Notes:** The range of this enchantment is doubled if it is cast by Dobie the Scribe while Dobie occupies Pier Chis (see 0715). The Scrying Glass can be used only by Dobie the Scribe at the beginning of the game. Upon Dobie's death, the item will immediately become available to the first person with a Basic Magic Strength of 10 or higher who possesses the item. Thereafter, only that person may employ the item, though others may carry it. If the person to whom the item is assigned dies, the item will become returned to the next person with a Basic Magic Strength of 10 or higher who has the item in his possession, etc.

### 04. *Enchantment of the Elements*

**Requirements:** Caster must possess the Book of Cyren (Magic Item 02).

**Effects:** The caster's player determines the weather type in the hex within a range equal to the caster's Current Magic Strength. Regardless of what weather prevails elsewhere on the map, this single type of weather will be in effect in that area for the entire Game-Turn.

The effects of this enchantment have precedence over the effect of *enchantment 05, 06 and 07*.

### 05. *Enchantment of Storm Calling*

**Requirements:** May only be cast by a player with a Basic Magic Strength of 10 or higher who occupies a coastal hex.

**Effects:** Each all-sea hex in the Sea Zone of which that hex is part is immediately subject to the effects of storm as described in 4-2 "Small sailers" (not including Airship and all ships pay an additional Movement Cost to enter each hex). There is no additional effect if the enchantment is cast when the weather is rain.

### 06. *Enchantment of Einbuulwinter*

**Requirements:** May only be cast by a player with a Basic Magic Strength of 10 or higher who occupies a mount or ice hex.

**Effects:** The weather for the entire Game-Turn in all hexes (except those not in the Enchantment of the Elements area) is Enchantment of Storm Calling is snow. This enchantment supercedes (takes effect instead of) *enchantment 07*.

### 07. *Enchantment of Rahm-making*

**Requirements:** None.

**Effects:** The weather in all hexes on the map except those under a *Enchantment of the Elements (04) is rain*. This *enchantment 06* it cast successfully, this *enchantment* is ignored.

### 08. *Enchantment of Men at Arms*

**Requirements:** Before the enchantment takes effect, the player of this enchantment must select point of damage. Additionally, only enchantments occupying their home hex may cast this enchantment. The following characters have "home hexes" (listed in parentheses after each person): Mithie the Wise (Hex 2600); Moe-lay (Hex 1819); Donnus the White (Hex 2034); Dobie the Scribe (Hex 3337); Gerliff Haxlay (Hex 3433); Barguest the Dwarf (Hex 2611); Corin the Shaper (Hex 2838). No other persons have a "home hex."

**Effects:** The caster's player inflicts a dual escape between the caster and any one enemy piece within a range equal to twice the caster's Current Magic Strength. The dual escape is resolved immediately upon the completion of the Enchantment Segment (before proceeding to the Action Segment). If resolved in this way as a normal dual escape (note that the opposing piece need not occupy the same hex, the dual may never be declined) the piece is not normally permitted to accept a dual escape must do so as a result of the enchantment. Persons with a Basic Magic Strength of 10 or higher with a Basic Magic Strength of 10 or higher for purposes of this enchantment, to which the current Magic Level is added normally. *Barguest's Cloak* (Magic Item 13) does not allow the wearer to evade this enchantment.

### 09. *Enchantment of Fortes Creation*

**Requirements:** Caster must have a Basic Magic Strength of 10 or higher. This enchantment may not be cast at hexes containing undestroyed fortresses.

**Effects:** All friendly and enemy pieces occupying one target hex within a range equal to the caster's Current Magic Strength must

undergo Attrition during the ensuing Attrition Segment. This 5 is added to the dice roll, with markers are supplied for use in reminding players which stacks must undergo Attrition as a result of losses.

### 10. *Enchantment of Mind Control*

**Requirements:** The sum of the enchanter's Current Magic Strength and Command Rating must be higher than the sum of the target's Current Magic Strength and Command Rating.

**Effects:** Any one target person who does not occupy a friendly fortress or a place of Power may be taken control of by the caster's player. For the remainder of the Game-Turn, the piece (and its escort, if any, but not any other ship with which it may be stacked) may be maneuvered by the opposing player if it may be used by that player to perform any game function if it were his own piece. However, the piece may not enter a destroyed fortress hex (any type). If stacked with the controlling player's pieces at the end of the Game-Turn, the person is automatically killed. If more than one enchanter attempts to use this enchantment over the same piece and both are successful, the enchanter with the highest Basic Magic Strength gains control. If both have the same Basic Magic Strength, add the dice to determine who gains control. If the enchanter controlling the person is killed, the enchantment is immediately broken and may be ignored for the remainder of the Game-Turn.

### 11. *Enchantment of Disabling Magic*

**Requirements:** None.

**Effects:** All other enchantments in one target hex of the caster's choice are destroyed. The player has the choice of a range equal to the caster's Current Magic Strength. It is possible for an enchantment to affect other hexes on the map except the one hex in which this enchantment is cast (thus Einbuulwinter would cover all of the map except the hex to which this enchantment is plotted). Any other enchantment cast over a person occupying a hex in which this enchantment is cast is immediately negated. Thus, a person under an Enchantment of Mind Control and occupying a hex receives an Enchantment of Disabling Magic would be unaffected by the Enchantment of Mind Control even if he left the hex.

### 12. *Enchantment of Strength*

**Requirements:** The caster is the largest stack of pieces on the map.

**Effects:** This person over whom the enchantment is cast has his Combat Strength increased by 2 for the remainder of the Game-Turn. Note that the number of wounds that a person can suffer before being killed is not affected by this enchantment.

### 13. *Enchantment of Vision*

**Requirements:** Only persons occupying Derwent (1819), Derwent's Watch (2034), Rengill (2825), the Denby (2838) or the Sea of Moray (2816) may cast this enchantment.

**Effects:** The caster's player may examine any and all enemy pieces within a range equal to twice the caster's Current Magic Strength to determine their composition. He may not look at the enemy player's Combat Strength Roll, however.

## [20.6] MAGIC ITEM SUMMARY

### 01. The Book of Glamours

Any enchantment who possesses this lost volume of arcane lore is almost tactically successful in casting any enchantment.

### 02. The Book Gyres

Any person with a Basic Magic Strength of 1 or greater who possesses this tome may automatically cast a *Reenchantment of the Elements* regardless of whether or not he is an enchantment (see 19 D).

### 03. Bane's Curse

This great hoard of gold is won which the Worm of Mousa Stour has brooded for 2000 years is a powerful lure to the hearts of the Mandarins and they will gladly kill, impoverish, rob, desert their leaders, or commit all manner of foulness for even a small part of it. Who never? Faerie-enchanted person possessing Bane's Curse occupies a hex concerning Mundane pieces at the beginning of an *Attitron Segment*, all Mundane pieces in the hex are *dergo Attitron*, adding 5 to the dice roll. **Note:** The Faerie player may only attempt to discover Bane's Curse when his pieces occupy hex 3705 in the embrace of the Worm. The Faerian player may never "discover" or possess Bane's Curse unless he captures it from the Faerie player.

### 04. Colt Play

This strange plant only grows during the second fortnight of Hoon (Hoon II) and only in Wigae's Pea (2629) atop the barrow of the kings. Any person possessing Colt Play and all pieces with which he is still connected is cloaked in a glamour and automatically evade all enemy pieces of the player controlling the piece as desired. Only persons occupying 2629 during Hoon II may search for Colt Play.

### 05. Dena's Torque

This symbol of the power of the potentia allows the bearer to (as) the Shake the Birth Enchantment. In addition, the person bearing the Torque is treated as a King with a Command Rating of 6.

### 06. Flin's Rade

The rillan is presented here as a key to the heart of control Flin's Rade, a wondrous host of bodily revellers who meet there and when the cry of Drifled Keone was shocked by stealth and sacred during the Kinslaying. Any person and armies who occupy has 2634 at the beginning of an *Attitron Segment* must *dergo Attitron* as a result of an *incontinent Flin's Rade* (whose lie maidens will entreat the mortals to flee themselves or do so) the revel. (2634). Flin is added to the *Attitron* dice roll in such cases. Any person possessing this magic item is immune to the effects of the revel (as are those stacked with him). In addition, all enemy pieces which begin an *Attitron Segment* stacked with the possessor of Flin's Rade must *dergo Attitron* as a result of their had encountered the Rede in hex 2634.

### 07. Gwydion's Staff

This staff of power was set into the key stone of the broken gate of Duthid Krow (2634) by the great mage, Gwydion. The staff may only be used by a Faerie-controlled person with a Basic Magic Strength of 5 or higher. Others may carry but not use it. A bearer with the requisite Basic Magic Strength has his Basic Magic

Strength doubled for all purposes and is always considered a *enchanted*.

### 08. Malice of Gofane now

Purged from the finest silver (beaten to the strength of steel) this artifact absorbs one wound inflicted on the person possessing it each phase in combat round (including wounds as a result of *Attitron*). In addition, the bearer is immune to the effects of the *Hand of Torque* (Magic Item 15).

### 09. Narda's Helm

The helm of the King's Champion lost in the fall of Forador intensifies the Command Rating of the wearer by 2 and the Maximum Combat Strength (but not the wounds that can be suffered) by 1. Nonheroic persons wear it the helm are treated as heroes.

### 10. The Red Clover

The banner of the King's Champion (also lost at Forador) is flared double damage in all trials by combat (calculate the wounds it flared to double that number and causes a *enchanted* person to be treated as a hero.

### 11. Ljune's Hammer

Carried by the King of Cyryllia and sometimes by the Warlord of the East, Ljune's Hammer is a great war hammer which increases the bearer's Maximum Strength by 2 (but not the wounds he can suffer). The bearer is always considered a hero.

### 12. Trollbane 4

This great enchanter's banner's Maximum Combat Strength by 1 (but not the wounds that can suffer). In addition, Trollbane does double damage (as if rolled by a single die) in all trials by combat and multiply by 2).

### 13. Beldin's Cloak

The specially woven cloak allows the wearer to become invisible. The bearer may always automatically evade. The wearer may always detect a melee combat (but not a challenge combat).

### 14. Gelfen's Wand

Any person with a Basic Magic Strength of 3 or higher who possesses Gelfen's Wand (and is out with whom they it stacked) may automatically evade enemy pieces due to the strong glamorous springs from this wand. In addition, the wearer is treated as the bearer of the wand (no Basic Magic Strength) occupies or takes it (as if treated as a hero) to revert to his normal state once the wand leaves the hand.

### 15. The Hand of Toray

A glove fashioned from the hide of a demon, the Hand may be used by the bearer to touch one enemy person in any melee or challenge combat. The bearer's player announces an adversary who he will attempt to touch. That person's player rolls one die and if the result is less than or equal to the person's Command Strength or Current Magic Strength (whichever is higher), the person escapes the touch of the Hand and is *enchanted*. Otherwise, the person is killed. The effect of the Hand are accounted for prior to the resolution of a combat itself and any person killed by the Hand does not participate in the combat. The bearer of the Hand does participate in the combat, as does any person who escapes the touch of the Hand.

### 16. Hela's Ring

This product of Jotunheim was forged by the

Dwarves for the Khold Wers. Any person possessing it may cast a *Reenchantment of Violence* automatically (to do so roll 10 necessary) to a single triple the Current Magic Strength of the wearer.

### 17. Mithra's Rod

This small carved stick contains a powerful enchantment, allowing the bearer to the flow of mana. Time is added to the dice roll for all trials in searches as which the bearer of this item participates. In addition, the bearer of the Rod may always ask a magic item if it is an enemy stack in the hex he occupies and the opposite player must answer it truthfully.

### 18. The Mercy Crystal

The bearer can exempt all enemy stacks in the hex he occupies and the six adjacent hexes at any time during his movement by expending 1 MP.

### 19. Gyne's Ace

The bearer does double damage in trial by combat and modifies all melee dice rolls by 2 in his favor. In addition, the bearer (in addition, the Champion of Leinster) is always considered a hero.

### 20. The Scrying Glass

This is a mirror (a relic of the Ghosts) allows the person possessing it to read and determine the intentions of his enemies. The bearer is exempt *Scrying* *Enchantment* for this purpose or described in 19.0.

### 21. The Staff of Damath

This thick staff appears to be only a buttressed walking stick, but the bearer is blessed with extreme good luck. He and those with whom he is stacked always automatically evade enemy pieces of the 10 degree. In addition, the combat resolution dice roll in all combats in which the bearer participates is always modified by 2 in the bearer's favor.

### 22. The Sword Requirer

The possessor of the "sword of heroes" as it is called, is always considered a hero. His Command Rating is always increased by 1 (already reflected on Downen's piece). The sword is laid upon the sword and the silver of its blade will, by his act, destroy himself. That is, if the bearer of Requirer wishes to challenge combat, the enemy piece will also automatically die. Any Mundane or Troll person who attempt to lose possession of Requirer must roll his Current Magic Strength or less on two dice. (If he fails in this roll, he dies. Troll and Mundane pieces may carry the sword without penalty).

### 23. Teeth of the Dragon

When the Worm dies, its body may be looted for its fabulous teeth. After the realm for a battle has been broken, the bearer may declare that he is using "the teeth." This is not on the ground, and where they fall an enemy springs up. Two dice are rolled, and the number on the dice is the number of army CSP's which are added to the bearer's strength for purposes of that combat. These CSP's may be removed as casualties. They do not benefit from (as if from) between modifications to their strength. At the end of the battle in which they are used, the CSP's disappear permanently. This teeth may only be used once. The teeth may be used to affect a melee or an over-pair. They may never be used by the Worm, obviously.



# Albion, Land of Faerie Counter Section Nr. 1 (200 pieces): Front.

Quantity of sections of this identical type: 1. Total quantity of sections (all 4 per 1 in game): 1.

Antlers 14 5 5 6	Collets 14 5 1 3	Fairies 14 4 3 4	Fishes 14 5 2 3	Drifts 14 6 1 2	Crocs 11 3 3 1	Grasshops 14 4 4 4	Art Nods 14 4 4 4	Mermaids 14 4 4 4	Melins 14 4 4 4
Alions 14 2 4 4	Abies 14 1 4 4	Alions 14 2 4 4	Alions 14 2 4 4	Alions 14 2 4 4	Alions 14 2 4 4	Alions 14 2 4 4	Alions 14 2 4 4	Alions 14 2 4 4	Alions 14 2 4 4

Albion in 100 pieces

Arrows 14 5 3 4	Flashes 14 4 3 4	Flashes 14 5 1 1	Flashes 14 4 3 4	Flashes 14 4 3 4	Flashes 14 4 3 4	Flashes 14 4 3 4	Flashes 14 4 3 4	Flashes 14 4 3 4	Flashes 14 4 3 4
Collets 14 5 3 4	Collets 14 5 3 4	Collets 14 5 3 4	Collets 14 5 3 4	Collets 14 5 3 4	Collets 14 5 3 4	Collets 14 5 3 4	Collets 14 5 3 4	Collets 14 5 3 4	Collets 14 5 3 4

Albion in 100 pieces

Drifts 14 1 1 5	Drifts 14 3 2 4	Drifts 14 6 4 1	Drifts 14 1 4 1	Drifts 14 2 4 4	Drifts 14 4 4 4	Drifts 14 4 4 4	Drifts 14 4 4 4	Drifts 14 4 4 4	Drifts 14 4 4 4
Flashes 14 1 1 5	Flashes 14 3 2 4	Flashes 14 6 4 1	Flashes 14 1 4 1	Flashes 14 2 4 4	Flashes 14 4 4 4	Flashes 14 4 4 4	Flashes 14 4 4 4	Flashes 14 4 4 4	Flashes 14 4 4 4

Albion in 100 pieces

Drifts 14 1 1 5	Drifts 14 3 2 4	Drifts 14 6 4 1	Drifts 14 1 4 1	Drifts 14 2 4 4	Drifts 14 4 4 4	Drifts 14 4 4 4	Drifts 14 4 4 4	Drifts 14 4 4 4	Drifts 14 4 4 4
Flashes 14 1 1 5	Flashes 14 3 2 4	Flashes 14 6 4 1	Flashes 14 1 4 1	Flashes 14 2 4 4	Flashes 14 4 4 4	Flashes 14 4 4 4	Flashes 14 4 4 4	Flashes 14 4 4 4	Flashes 14 4 4 4

Albion in 100 pieces

Drifts 14 1 1 5	Drifts 14 3 2 4	Drifts 14 6 4 1	Drifts 14 1 4 1	Drifts 14 2 4 4	Drifts 14 4 4 4	Drifts 14 4 4 4	Drifts 14 4 4 4	Drifts 14 4 4 4	Drifts 14 4 4 4
Flashes 14 1 1 5	Flashes 14 3 2 4	Flashes 14 6 4 1	Flashes 14 1 4 1	Flashes 14 2 4 4	Flashes 14 4 4 4	Flashes 14 4 4 4	Flashes 14 4 4 4	Flashes 14 4 4 4	Flashes 14 4 4 4

Albion in 100 pieces

Antlers 12 0 1 5	Collets 12 5 2 3	Fairies 12 2 2 4	Fishes 11 1 4 3	Drifts 11 2 4 4	Crocs 11 2 4 4	Grasshops 11 2 4 4	Art Nods 11 2 4 4	Mermaids 11 2 4 4	Melins 11 2 4 4
Alions 12 1 4 4	Abies 11 1 4 4	Alions 12 2 4 4	Alions 12 2 4 4	Alions 12 2 4 4	Alions 12 2 4 4	Alions 12 2 4 4	Alions 12 2 4 4	Alions 12 2 4 4	Alions 12 2 4 4

Albion in 100 pieces

Arrows 12 5 3 4	Flashes 12 4 3 4	Flashes 12 5 1 1	Flashes 12 4 3 4	Flashes 12 4 3 4	Flashes 12 4 3 4	Flashes 12 4 3 4	Flashes 12 4 3 4	Flashes 12 4 3 4	Flashes 12 4 3 4
Collets 12 5 3 4	Collets 12 5 3 4	Collets 12 5 3 4	Collets 12 5 3 4	Collets 12 5 3 4	Collets 12 5 3 4	Collets 12 5 3 4	Collets 12 5 3 4	Collets 12 5 3 4	Collets 12 5 3 4

Albion in 100 pieces

Drifts 12 1 1 5	Drifts 12 3 2 4	Drifts 12 6 4 1	Drifts 12 1 4 1	Drifts 12 2 4 4	Drifts 12 4 4 4	Drifts 12 4 4 4	Drifts 12 4 4 4	Drifts 12 4 4 4	Drifts 12 4 4 4
Flashes 12 1 1 5	Flashes 12 3 2 4	Flashes 12 6 4 1	Flashes 12 1 4 1	Flashes 12 2 4 4	Flashes 12 4 4 4	Flashes 12 4 4 4	Flashes 12 4 4 4	Flashes 12 4 4 4	Flashes 12 4 4 4

Albion in 100 pieces

Drifts 12 1 1 5	Drifts 12 3 2 4	Drifts 12 6 4 1	Drifts 12 1 4 1	Drifts 12 2 4 4	Drifts 12 4 4 4	Drifts 12 4 4 4	Drifts 12 4 4 4	Drifts 12 4 4 4	Drifts 12 4 4 4
Flashes 12 1 1 5	Flashes 12 3 2 4	Flashes 12 6 4 1	Flashes 12 1 4 1	Flashes 12 2 4 4	Flashes 12 4 4 4	Flashes 12 4 4 4	Flashes 12 4 4 4	Flashes 12 4 4 4	Flashes 12 4 4 4

Albion in 100 pieces

Drifts 12 1 1 5	Drifts 12 3 2 4	Drifts 12 6 4 1	Drifts 12 1 4 1	Drifts 12 2 4 4	Drifts 12 4 4 4	Drifts 12 4 4 4	Drifts 12 4 4 4	Drifts 12 4 4 4	Drifts 12 4 4 4
Flashes 12 1 1 5	Flashes 12 3 2 4	Flashes 12 6 4 1	Flashes 12 1 4 1	Flashes 12 2 4 4	Flashes 12 4 4 4	Flashes 12 4 4 4	Flashes 12 4 4 4	Flashes 12 4 4 4	Flashes 12 4 4 4

Albion in 100 pieces



Relit

Refit

Refit

Relit

Refit



Refit

Relat

Refit

Relit

Refit



3000

3100

3200

3300



3400

3500

3600

3700



3800

3900

4000

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4200

4300

4400

4500



4600

4700



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10400

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10600

10700



10800

10900

11000

11100

Albion, Land of Faerie Counter Section Nr. 1 (200 pieces) Back



mand Rating is equal to or greater than the highest Command Rating of any person in the opposing Fomorion force,  $r$ : The force to which the result applies may be **required** to retreat by the opposing player. Units unable to retreat (because there is no available hex to enter) are instead immediately eliminated. Persons unable to retreat are killed. A combat ratio of less than 1-5 is treated as 1-5; a combat ratio of greater than 5-1 is treated as 5-1. An adjusted roll of less than 2 is treated as 2; an adjusted roll of greater than 12 is treated as 12.

1 <i>Beltane II</i> Mana Level: 4 Begin 22.0, 23.0	2 <i>Hoorn I</i> Mana Level: 5	3 <i>Hoorn II</i> Mana Level: 5 End 22.0	4 <i>Arlith I</i> Mana Level: 5	5 <i>Arlith II</i> Mana Level: 5	6 <i>Gobis I</i> Mana Level: 6	7 <i>Gobis II</i> Mana Level: 6	8 <i>Kithin I</i> Mana Level: 5	9 <i>Kithin II</i> Mana Level: 5	10 <i>Mobius</i> Mana Level: 23.0
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